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ABSTRACT

Socialization is a process by which children learn the attitudes and orientations that will guide their behavior as adults. The analyses described in this report use this socialization model as a basis for describing the relationship between childhood and early adult arts-related experiences and current arts-related leisure participation. Three basic areas are analyzed using data collected in the 1982 Survey of Public Participation in the Arts (SPPA): (1) the patterns of socialization; (2) the relationship of socialization patterns to current participation in arts-related activities; and (3) the relationship of socialization patterns to the demand for increased participation in arts-related activities. The basic hypotheses of this analysis are: (1) that early arts-related experiences are related to later arts-related participation, and (2) that those individuals with a greater number of youthful experiences are more likely to have higher current participation rates. These hypotheses are supported by results which show strong positive relationships between arts-related socialization experiences and current participation. Another part of the relationship between socialization and participation is introduced by examining the characteristics of individuals who do not exhibit the prevailing pattern of socialization. Finally, demands for increased participation and barriers to increased participation are examined in light of socialization experiences. Numerous tables and figures are supplied in the text and in an appendix. (BZ)

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SOCIALIZATION IN THE ARTS

By

Richard J. Orend

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APPENDIX A - FIGURES AND TABLES SHOWING THE RELATIONSHIP OF SOCIALIZATION AND CURRENT PARTICIPATION

I. INTRODUCTION

The process by which individuals acquire various orientations, attitudes, and patterns of behavior has been defined as socialization.[1] Usually, socialization is studied as a process by which children learn the attitudes and orientations that will guide their behavior as adults. The analyses described in this report use this socialization model as a basis for describing the relationship between childhood and early adult arts-related experiences and current arts-related leisure participation. Three basic subjects are analyzed using data collected in the 1982 Survey of Public Participation in the Arts (SPPA):

(1) the patterns of socialization;

(2) the relationship of socialization patterns to current participation in arts-related activities; and

(3) the relationship of socialization patterns to the demand for increased participation in arts-related activities.

In Section III, patterns of socialization are described because they are the basic predictors of current arts-related behavior. Before trying to understand how early experiences relate to later behavior, it is necessary to define and describe the behavior being analyzed in terms supported by the data being used.

[1] David Easton and Jack Dennis, Children and the Political System, New York, McGraw-Hill Book Co., 1969, p. 7.

A similar analysis of current participation begins with a description of specific activites and patterns of behavior before addressing questions about how those behaviors are related to socialization. Arts-related participation is broadly defined to include attendance at live performances (jazz, classical music, operas, musicals, and plays), visits to arts museums and galleries, watching or listening to these types of events on TV, radio, and/or records, and participating directly in these activities as performers or artists. The broad definition is used because it affords a more comprehensive view of current arts-related participation and because it permits a more systematic examination of relationships with earlier experiences (socialization).

The basic hypotheses driving this analysis are: (1) that early arts-related experiences are related to later arts-related participation; and (2) that those individuals with a greater number of youthful experiences are likely to have higher current participation rates. These hypotheses are framed as "relationships" because it is not possible to establish direct causal linkages using survey data from the SPPA. The socialization model, however, suggests that our current behavior is, in part, a function of youthful learning experiences. In particular, exposure to arts-related experiences, such as music lessons, attending concerts, going to galleries, taking art appreciation courses in school, and being exposed to classical music in the home, will help create an understanding of and appreciation for the arts that will lead us to participate more as adults.

Using the SPPA data, it was possible to identify earlier arts-related experiences and, to some extent, the level of experience.

Similarly, the survey data provide a sufficiently detailed description of current arts-related participation to support an analysis of the existence and level of participation across activities. When compared across individuals, these data answer basic questions about the link between socialization and current participation.

In Section IV, the results show strong positive relationships between arts-related socialization experiences and current participation. Of particular note are analyses demonstrating that current participation is higher among individuals with socialization experiences in the same area and that the age at which socialization occurs can be an important factor in predicting current behavior, and that more socialization is indicative of higher levels of current participation.

Section V introduces another part of the relationship between socialization and participation by examining the characteristics of individuals who do not exhibit the prevailing pattern. This "exception analysis" identifies characteristics of individuals who participate despite not exhibiting the socialization characteristics of other participants and of individuals with requisite socialization characteristics who do not participate. As with all analyses in this study, specific comparisons are limited by the data available in the survey.

In the final Section (VI), demands for increased participation and barriers to increased participation are examined in light of socialization experiences. This analysis extends the study of socialization to include potential changes in behavior.

II. APPROACH

Data Sources

The source of data for this analysis is the 1982 Survey of Public Participation in the Arts (SPPA) for the months of November and December. There were a total of 2678 valid respondents to the survey during this period, although the number used for each specific analysis may vary slightly because of missing data.

This sample was selected because it is the only sample in which respondents were asked all questions relevant to the issues being addressed: i.e., questions about socialization, all types of participation, demand for increased participation, and barriers to increased participation. Other sample months included only part of the relevant data. The 1985 survey did not include a subsample (monthly interview sample) who received all of the relevent question, therefore, it was not included in this analysis.

The implications of using only a two-month portion rather than the entire sample and significant only at the level of detailed subgroup analysis. The statistical accuracy of results in a sample of 2678 is about + or - 2 percentage points when asking a basic question, such as have you attended a classical concert during the past year? If 30% said yes, we would be highly confident that the population value is somewhere between 28% and 32%. Using a sample of 15000 would have meant that our accuracy on the answer to this question would have increased about one percentage point. Thus, a 30% response would make us highly confident that the population value was between 29% and 31%.

On the other hand, if we desire to examine the behavior of specific subgroups in the sample, say individuals between 25 and 30 years old, the total number becomes more important because there are fewer respondents in this group. If 20% of the population is between 25 and 30 years old, our smaller sample would contain only about 535 people, while the larger sample would contain about 3000 people. An analysis within the smaller group would be less accurate and individual cell sizes may become too small to analyze. The latter problem is particularly relevant where answer distributions are extreme, such as the proportion of people who attended operas during the past year, because resulting cell sizes are too small to be subdivided.

The relevance of this issue is a function of the issues being addressed in the analysis, the analytic approach, and type of statistical procedures being used. The first two factors are much more important than the third. In the present study, the emphasis is on an examination of the relationship between socialization experiences and all types of arts-related participation. Our approach requires the analysis of individual patterns of socialization and participation (as well as demand for and barriers to increased participation). Using the 1982 and 1985 SPPA, only two monthly protocols supported this analytic approach, November and December, 1982. Using different subsamples would have made it impossible to examine socialization in a total arts-related participation context.

Statistically, the use of multivariate techniques, such as factor analysis and regression analysis, alleviate most of the difficulties of small numbers because all groups are treated simultaneously. In the present study, these types of statistics were used to identify basic

patterns in the data. Question or group specific analytic techniques such as cross-tabulations, were used to describe more specific patterns. Each type of analysis is accompanied by appropriate tests for statistical significance to guide the projection of results to the whole population. Because the specific descriptions presented in cross-tabulations are used in the analysis described here, some cell size problems are evident.

Presentation

Although multivariate analyses were used to examine the data, most results are presented as bivariate comparisons, either in simple tables or graphs. This method of presentation makes it easier to follow results and see the relationship between specific variables, such as music lessons and attendance at classical music concerts. Thus, we have opted for plain talk at the risk of statistical rigor in the presentation of the results, but not in the generation of results.

Because there was a large amount of data analyzed, most presentations in the text are summaries of much more complex analyses. Each table or figure may represent many pages of computer printout. The presentation of this information in tabular or graphic format is the only practical approach to providing the results. Therefore, it is critical that readers make the effort to follow each graphic and understand what it says. The accompanying text and conclusions are based on the tables and does not always provide a detailed summary of the tables.

Results are usually presented as comparisons of group percentages. They are not translated into population numbers. This was done because

it is easier to understand the nature of the relationships in a percentage format than it would be if millions of people were estimated. The focus of this study is on how two types of behavior, done at different times during an individual's life, are related to one another. Projections to population figures, or possible changes in current population behavior that may accompany changes in socialization experiences would be premature, at best, given the preliminary nature of the analysis and possible problems with the data. Thus, attention has been focussed on understanding the relationship, with more detailed predictions or modeling left to later efforts.

III SOCIALIZATION AND CURRENT PARTICIPATION

A. Socialization

Basic Socialization

The first step in the analysis of socialization is to develop basic indicators of relevant experiences using the data available in the SPPA. These are 11 questions addressing arts-related experiences occurring prior to age 25. These questions cover three basic areas: (1) lessons, including music lessons, visual arts lessons, acting lessons, ballet lessons, creative writing lessons, and craft lessons; (2) "appreciation" classes, including music appreciation and art appreciation classes; and (3) arts-related experiences, including visiting art galleries or museums, attending plays, classical concerts or dance performances, and hearing classical music or opera played in the home. For the first two groups (8 questions), the survey questions asked the timeframe for the experience, prior to 12 years old, from 12 to 17 years old, and from 18 to 24 years old. The final group (3 questions), addressed only whether the activity had taken place occasionally or often. Questions on lessons and appreciation classes did not address frequency within each timeframe or any qualitative evaluation of the experience. Thus, we know when, but we do not know how much, how good, whether it was voluntary, or any other evaluative indicator.

TABLE 1

BASIC SOCIALIZATION EXPERIENCES - LESSONS

Type of Lessons	None (%)	Lessons Before Age 12 (%)	Lessons From Ages 12-17 Only (%)	Lessons From Ages 18-24 Only (%)	Lessons Before Age 12 & From 12-17 (%)	Lessons Before Age 12 & From 18-24 (%)	Lessons From 12-17 & 18-24 yrs. old (%)	Lessons During All Three Periods (%)	Total Respondents and (%)
Music	54.0	11.8	17.9	2.2	8.2	.5	1.9	3.6	2678 (100.1%)
Visual Arts	80.9	.9	9.2	5.7	.8	.1	1.6	1.0	2678 (100.2%)
Acting	90.3	.4	4.9	2.2	.3	0.0	.6	.3	2678 (99%)
Ballet	93.1	4.1	.8	.9	.8	.04	.1	.3	2678 (100.1%)
Creative Writing	84.5	.2	5.4	7.8	.04	.1	1.6	.4	2678 (100.0%)
Craft	78.0	1.5	12.9	4.6	.9	.1	1.5	.5	2678 (100.0%)

TABLE 2

BASIC SOCIALIZATION EXPERIENCES - APPRECIATION CLASSES

Type of Classes	None (%)	Lessons Before Age 12 (%)	Lessons From Ages 12-17 Only (%)	Lessons From Ages 18-24 Only (%)	Lessons Before Age 12 & From 12-17 (%)	Lessons Before Age 12 & From 18-24 (%)	Lessons From 12-17 & 18-24 yrs. old (%)	Lessons During All Three Periods (%)	Total Respondents and (%)
Art Appreciation/ Art History	82.5	.3	4.9	10.2	.3	0.0	1.2	.2	2678 (99.6%)
Music Appreciation	80.7	1.2	7.6	8.6	.5	.1	.9	.5	2678 (100.1%)

The proportion of respondents who indicate experiences in each of these areas is summarized in Tables 1 - 3. Table 1 shows that almost half the respondents indicate they had music lessons during some period of their youth, mostly prior to age 18. A very small percentage had lessons of any type during more than one period (as defined in the interview). Acting and ballet lessons are about equally unusual, but the periods when people are most likely to experience these lessons occur in different timeframes. More that half of all people taking ballet lessons do so by age 12. On the other hand, the most frequent period for acting lessons is from ages 12 - 17. The image of little girls in tutus is evoked by the former and teenagers in high school drama classes by the latter result. The frequency of craft lessons during the high school years also suggests the activities of Girl Scouts, Boy Scouts, and high school art classes.

The reason for focussing on the experiences that are a rountine part of growing up for many people is to highlight the lack of qualitative information about these events. We have no idea if the experience was good or bad, if it lasted a long or short time, if the "students" participated voluntarily or were forced, or if they liked it. These holes in the data suggest that great care must be taken when interpreting results. They also suggest that the positive relationship between socialization and current activity reported in Section IV, must be very strong to have survived serious shortcomings in our understanding of the quality of socialization experiences.

Table 2 provides results of questions of art and music appreciation classes. The response patterns are similar for both items and suggest the occurance of this type of activity during college.

Occurance during these years also suggests the experience was more likely to be voluntary, although we still do not know the motivation for taking such classes.

Table 3 describes socialization in the form of attendance at arts events (concerts and art galleries) and exposure to classical music in the home. These results are not divided across time periods, but do indicate a rough frequency for each type of event. About 30% of the respondents indicate they experienced each of the three types of socialization experience.

The individual indicators provide a three-dimensional perspective on socialization experiences. The first dimension is simply whether a specific experience occurred. The second dimension addresses time by focussing on when the experience occurred (except attendance.) The third looks at multiple experiences within each type; identifying if the experience occurred during one, two, or all three of the timeframes established in the survey. The third dimension provides a crude indicator of the depth of specific socialization experiences. In later comparisons, each of these dimensions will be shown to contribute to the explanation of current arts-related participation.

Socialization Indices

The single indicators will be combined to form indices that extend the number of dimensions being measured. The indices operate across types of experience within each of the three areas and across all three types. Four different indices were created: (1) an index of the number and timeframe of lessons; (2) an index of appreciation classes taken; (3) an index of childhood attendance at concerts, plays,

TABLE 3

BASIC SOCIALIZATION EXPERIENCES - HOME EXPOSURE AND ATTENDANCE

	Never (%)	Occasionally (%)	Often (%)	Total Number and (%)
Parents or other adults listened to classical music or opera when respondent growing up	71.2	20.5	8.3	2678 (100.0%)
Taken to art museums or galleries when growing up	67.9	27.6	4.6	2678 (100.1%)
Taken to plays, dance or classical music performances when growing up	69.5	25.7	4.8	2678 (100.0%)

galleries, etc., and (4) an index of total socialization. The indices add a fourth dimension to the description of socialization experiences--breadth. Breadth is created by grouping experiences across different areas. The initial indices are created by grouping experiences within each of the three experience types; lessons, classes, and attendance. Scores of values are assigned to each type of experience and summed across experiences. For example, an individual who had music and acting lessons before the age of 12 would be given a score of 2, one "point" for each experience. Another person may have had art lessons between the ages of 18 and 21 and music lessons during all three timeframes. This person would receive a total of 10 points, 3 for the art lessons and 7 for the music lessons. Essentially, the more different times and types of lessons a person has had, the higher their score. The same procedure is used to create an index of appreciation classes and an index of attendance. The range of scores for each index is: LESSONS 0 - 42, APPRECIATION 0 - 14, and ATTENDANCE 0 - 8.

The final index combines all three socialization types (including home listening experiences) to create a single index of the degree of SOCIALIZATION. The range of this index is from 0, no socialization experiences as described here, to 62, the maximum amount of all experiences described in the survey.

To make analyses and presentation of results clearer and because differences in scores of a single point are difficult to interpret, each index was divided into categories. The categories were based on the distribution of individual scores. LESSONS was divided into 5 categories, APPRECIATION CLASSES into 5 categories, ATTENDANCE into 8

categories (and later into 4 categories), and SOCIALIZATION into 5 categories. The difference between categories represents a hierarchical relationship, a higher score means greater breadth and/or depth, but there is no fixed ratio of category values - 4 is not twice as much as 2, nor does it represent a fixed level of increase. Given the diversity of dimensions being measured and the imprecision of their measurement, a hierarchical indicator was the best that could be achieved. Scores for each category are as follows:

LESSONS - 0 = no lessons, 1 = 1-2 lesson points, 2 = 3-5 lesson points, 3 = 6-10 lesson points, and 4 = 11 or more lesson points.

APPRECIATION - 0 = no appreciation classes, 1 = 1-2 appreciation points, 2 = 3-4 appreciation points, 3 = 5-7 appreciation points, and 4 = 8 or more appreciation points.

ATTENDANCE - As described in Table 6.

SOCIALIZATION - 0 = no socialization experiences, 1 = 1-3 socialization points, 2 = 4-6 socialization points, 3 = 7-11 socialization points, and 4 = 12 or more socialization points.

The distribution of respondents across each of these indices is presented in Tables 4 - 7. Results provide a general indication of the distribution of socialization experiences in the population. Specifically, 43% of all respondents admit to having had no lessons of any type. About 75% had no appreciation courses, and almost 60% say they had never been to a concert, play or art museum during their youth. On the other end of the spectrum, 23% indicate they have had lessons equivalent of taking at least some art-related lessons during all three time periods covered (Table 4). Less than 10% had the equivalent of more than two appreciation classes during different

TABLE 4

SOCIALIZATION INDEX - LESSONS

(0) Percent who had no lessons before age 25.		43.0
(1) Percent who had one or two different lesson experiences before age 12 or one lesson experience at age 12-17.(Score 1-2)		18.5
(2) Percent with up to five different types of lessons before age 12, or other combination of lessons totalling 5 points. (Would not include lessons in one area at ages 12-17 and 18-24.		15.4
(3) Percent with 6-10 lesson socialization points. Must include lessons in at least 2 different areas. Could include lessons in one area for all 3 age groups.		15.1
(4) Percent with more than 10 lesson socialization points. Lessons in at least 2 areas for more than one age group.		8.0
	Total =	100.0%

TABLE 5

SOCIALIZATION INDEX _ APPRECIATION CLASSES

(0) Percent who had never had appreciation.	74.9
(1) Percent who had two class experiences before age 12 or one class experience during the 12-17 year old period. (Score 1-3)	6.9
(2) Percent who had two class experiences at an early age (before 18) or 2 experiences in same area before age 18 or 2 experiences with one while 18-24 years old.(Score 4-6)	8.6
(3) Percent with as many as 3 experiences in one area or one experience at any age in each area. (Score 7-11)	8.0
(4) Percent with experiences in both areas with the majority occurring during older periods. (Score 8-14)	1.7
	Total = 100.1%

TABLE 6

SOCIALIZATION INDEX - EARLY ATTENDANCE AT ART MUSEUMS AND PERFORMANCES

(0) None	57.4
(1) Went to art museums or galleries occasionally	11.4
(2) Attended plays, dance, or classical music performances occasionally	9.2
(3) Went to art museums or galleries often	.8
(4) Attended plays, dance, or classical music performances often	1.3
(5) Did both activities occasionally	14.4
(6) Did art museums often and plays, dance, and classical music occasionally	2.1
(7) Did plays, dance and classical music often and art museums occasionally	1.8
(8) Did both activities often	1.8
	Total = 100.2%

TABLE 7

TOTAL SOCIALIZATION INDEX

(0) Experienced none of the 11 socialization activities.	29.5
(1) Experienced at least 1 and as many as 3 different activities or 1 experience at age 18-24. (Score 1-3)	24.5
(2) Experienced at least 1 and as many as 6 different activities (at youngest age) or one experience in both 12-17 and 18-24 age groups. (Score 4-6)	15.5
(3) Experienced as many as 8 different activities or several at different age levels. (Score 7-11)	14.0
(4) Experienced as many as 8 different activities and/or several different activities at later ages or in successive age groups. (Score 12 or more)	16.5

Total = 100.0%

periods (Table 5). Only about 20% attended both concerts and art galleries even occasionally.

The distribution of all socialization activities shows that about 70% of all respondents had some kind of socialization experience (Table 7). Very few (about 16%), however, could be said to be even moderately heavy (category 4) in socialization experience. These results suggest that we are a nation that has grown up with only marginal involvement in formal artistic training or experience.

Socialization and Age

The socialization indicators described above treat time in terms of the age at which experiences occurred. A second time dimension is the age of the respondent. The pattern of socialization is affected by when the experience occured in a person's life and when that person passed through the period. Data presented in Table 8 show a definite relationship between socialization experience and age in three of the four areas. The older a respondent is at the time of the survey, the less likely it is that he/she will have had one of the formal arts-related socialization experiences. Thus, younger people seem to be more exposed to the arts during their youth than their parents. This pattern seems to be in continuous evolution across the last four decades, as each succeeding younger age category has apparently enjoyed a larger amount of arts-related socialization during its youth. The one exception to this rule is in the area of hearing classical music or opera in the home where there is little difference across age groups.

However, care must be taken not to over interpret these results. Some of the differences may be attributable to bad memories since each

TABLE 8

SOCIALIZATION EXPERIENCES BY AGE

Age Group	Percent who Never Attended a Play, Dance, Classical Concert, or Art Museum in their Youth	Percent who Never had a Music or Art Appreciation Class Prior to Age 25	Percent who Never had Music, Acting, Writing, Ballet, Art, or Craft Lessons prior to Age 25	Percent who Never had an Arts-Related Socialization Experience prior to Age 25	Percent who Never Heard Classical Music or Opera Played in their Home During Their Youth
18-24 yrs. old	44.2	73.0*	22.5*	12.5*	70.1
25-31 yrs. old	48.9	62.4	25.2	14.8	69.3
32-42 yrs. old	56.8	68.8	40.3	26.5	70.5
43-61 yrs. old	60.7	78.4	52.2	37.1	70.4
62+ yrs. old	71.7	87.7	64.7	48.2	75.7
Total	57.4	74.9	43.0	29.5	71.2

* Many respondents still in school as well as not having reached age limit at which many people have appreciation classes.

succeeding age category must go further back to recall relevant experiences. A small number of "oh yes, I'd forgotten" experiences could wipe out age differences since most individuals seem to have had a single or very limited number of experiences.

The age theme will be explored again when current participation and the relationship of socialization and participation are examined.

Socialization Factors

A final examination of socialization experiences uses a multivariate statistical technique to group different experiences across survey respondents. This technique is called factor analysis and it looks at the entire response set in order to group behaviors which occur together for a significant number of respondents. In essence, factor analysis asks the question, have the people who did activity A also done activity B? It repeats the question for all possible pairs using correlation coefficients to indicate the strength of an association between two activities. The results show which experiences tend to occur together.

Socialization experiences were analyzed in this way and the results are shown in Table 9. The seven "factors" created in this process demonstrate that time is as important as subject matter. Five of the factors group activities on age as well as on substance. One group of individuals (factor 1) seems to achieve most of their arts-related socialization across a broad spectrum of activities during early adulthood (college age). A second group (factor 3) has roughly the same kinds of activity pattern, but during the high school years. Two groups are more focussed, one (factor 5) on appreciation classes

TABLE 9

SOCIALIZATION FACTORS

Factor 1 - "Experiences at College Age"

Experience at 18-24 yrs. old	Factor Loading
Music Lessons	(.61)
Visual Arts Lessons	(.45)
Acting Lessons	(.43)
Creative Writing Lessons	(.66)
Art Appreciation Classes	(.72)
Music Appreciation Classes	(.77)

Factor 2 - "Experience as an Audience"

Experience	Factor Loading
Hearing Classical Music at Home	(.75)
Taken to Art Museums	(.73)
Taken to Play, Dance or Classical Music Performances	(.79)

Factor 3 - "High School Age Socialization"

Experience at 12-17 yrs. old	Factor Loading
Visual Arts Lessons	(.68)
Creative Writing Lessons	(.53)
Craft Lessons	(.68)
Art Appreciation Classes	(.47)
Music Appreciation Classes	(.47)
Music Lessons	marginal

Factor 4 - "Ballet"

Experience	Factor Loading
Ballet Lessons - less than 12 yrs. old	(.58)
Ballet Lessons - 12-17 yrs. old	(.72)
Ballet Lessons - 18-24 yrs. old	(.57)

Factor 5 - "Early Appreciation Classes"

Experience	Factor Loading
Art Appreciation - less than 12	(.73)
Art Appreciation - 12-17 yrs.	(.47)
Music Appreciation - less than 12 yrs. old	(.75)
Music Appreciation - 12-17 yrs.	(.40)

Factor 6 - "Grade School Lessons"

Experience when less than 12	Factor Loading
Acting Lessons	(.45)
Creative Writing Lessons	(.68)
Craft Lessons	(.56)
Music Lessons	marginal

Factor 7 -"College Age Art Lessons (Not Acting)"

Experience	Factor Loading
Visual Art Lessons at Age 18-24	(.48)
Craft Lessons at Age 18-24	(.51)
Acting Lessons at Age 12-17	(-.51)
Acting Lessons at Age less than 12	-marginal

before the age 18 and the other (factor 6) on lessons during grade school. Finally, two groups are substantively very focussed; the first on ballet lessons at all ages, and the second on art lessons (training) during early adulthood. The last group (factor 2) consists of people that had significant exposure to the arts through attendance and hearing classical music in the home. There was no timeframe put on answers to these questions.

These factors account for less than half of the variance in activities, which indicates: (1) that there are a large number of individuals who have little or no arts related socialization experience; and (2) that many, with some experience, do not exhibit a regular pattern of socialization experience. The distribution of experiences shown in Table 7 (The Socialization Index) supports these conclusions. The decision to use indices of socialization rather than factors in subsequent analyses is based on these conclusions. The absence of a linkage to one of the factors does not preclude the presence of arts-related socialization. The socialization indices permit us to take account of all socialization experiences, while factor scores would not.

B. PARTICIPATION

The second element in the analyses of socialization is current participation in arts-related activities, the behavior being predicted. Before examining the nature of the relationship, a brief overview of participation levels and patterns is in order. Also, because some participation activities occur infrequently, indices of participation have been developed and will be used in the analysis.

Tables 10 and 11 provide an overview of the types of participation and frequency of participation being examined in this report. There are basically three types of arts-related participation: (1) audience participation, where people attend concerts or go to galleries or otherwise enjoy live performances; (2) media-related participation, where people partake of arts activities through television, radio or some recorded medium; and (3) direct participation, where people are the artists, players, etc., who are doing the art activity. The SPPA addresses each of these areas with a set of specific questions that ask if each behavior was pursued during the previous 12 months. The Tables show what proportion of the respondents answered yes.

While the numbers generally speak for themselves, there are several noteworthy aspects of these responses. The first is the apparently high level of participation as attending audience or artist. An earlier general analysis of SPPA results suggested that these numbers may be exaggerated, particularly in the light of live attendance figures collected by various arts organizations. Other analyses, by John Robinson, suggest that respondents' two-part

TABLE 10

AUDIENCE PARTICIPATION DURING THE PREVIOUS YEAR

Type of Performance or Show	Percent who Attended a Live Performance During Previous Year	Percent who Watched or Listened on TV, Radio &/or Records During Previous Yr.
Jazz	9.6	29.2
Classical Music	10.8	34.8
Opera	1.8	17.1
Musical Play or Operetta	18.2	25.0
Non-Musical Play	10.9	26.1
Ballet	3.4	15.5
Art Gallery/Art Museum	21.5	22.7
Read Novels, Short Stories, Poetry or Plays	--	56.7
Art or Craft Fair	41.1	--

TABLE 11

PERFORMANCE AND DIRECT PARTICIPATION IN THE ARTS DURING THE PREVIOUS YEAR

Type of Participation	Percent
Took Lessons in Literature, Creative Writing, Art, Photography, Crafts, Ballet, Music, or the like	10.2
Worked with Pottery, Ceramics Jewelry or Similar Crafts	12.4
Did Weaving, Crocheting, Quilting, Needlepoint, Sewing or similar crafts	34.6
Worked on Musical or Non-musical Play, Opera or Ballet Production (not perform)	2.6
Worked on a Musical Performance (not performance)	.8
Did Creative Writing(not course work)	6.7
Made Art Photographs, Movies or Video tapes	10.5
Did Painting, Drawing, Sculpture or Printmaking	10.3

estimates of their participation are in conflict. The question design can lead to confusion, also, because they are asked with no qualification as to the extent of participation or its quality. Jazz concerts are not defined, musicals may include school productions, classical music could include a band concert in the park, opera on TV could have lasted only 15 minutes, and taking art photographs could be interpreted as any picture of flowers in the park. Thus, overestimates can arise from demand characteristics of the type of question (it is good to be seen as a patron of the arts), the wording of questions, and interpretations about what is included in the activity being described. All of these factors bring into question the accuracy of participation estimates and the usefulness of the data for comparison. However, when responses to participation questions are compared to other responses, there may be a conservative bias in the results. Exaggeration of participation should tend to dilute relationships between participation and other characteristics; e.g., socialization. Thus, any positive findings may have been reduced by the extent of exaggeration.

Participation Indices

One technique for overcoming data problems such as these is to develop less precise indicators of the behavior being measured; i.e., accomodate error in the estimates of participation by broadening the categories with which it is measured. This approach was used in the present study through the creation of indices of participation. Because it was not possible to reliably measure the level of participation within specific activities, the aggregation took place across activity categories. For example, attending live performances

was used as the aggregate measure for attending jazz concerts, classical concerts, opera, musicals, plays, and/or ballets. Nonattendance generated a score of 0. Attendance at 1 or 2 events, of any type, generated a score of 1. Attendance at more than 2 events produced an index score of 2. This hierarchical measure of performance activities is more crude, because it does not accurately count actual attendance during the specified period. However, it is probably more accurate because it absorbs some measure of exaggeration.

Ten indices of current arts-related participation were developed in this way and the distribution of responses is reported in Table 12. Each index has slightly different values, which explains the varying blank spaces on the Table. For some activities; e.g., ballet, even aggregating several related activities did not create a large group of high level participants. For others, particularly those that include TV, the rate of participation includes well over 1/2 the respondents.

While these measures may be used as an approximation of level of activity, it must be remembered that none of the questions pursue level of participation (beyond once and more that once) within the last year. Thus, respondents in the same category may have very different participation rates. These problems not withstanding, the indices provide another indicator of current participation levels within defined activity areas. They are sufficiently accurate to support an analysis of the relationship between socialization and current participation without fear of misleading results. There is also sufficient variance in the values to support the statistical techniques applied here.

TABLE 12

INDICES OF PARTICIPATION IN THE ARTS

	Never in the Last Year (%)	Once in the Last Year (%)	Twice in the Last Year (%)	Once or Twice in the Last Year (%)	More Than Twice in the Last Year (%)	Total (%)
Attending Live Performances of Jazz, Classical Music, Opera, Plays, Musicals &/or Ballets - PERFORMANCE	69.2	--	--	23.6	7.2	2678 (100%)
Writing, Doing Crafts, Making Movies, Photographs, Doing Painting, Drawing, Sculpture, etc. - DOING ART	71.4	17.6	7.6	--	3.4	2678 (100%)
Read, listen to, take lessons, or do creative writing - WRITING	72.3	19.6	--	--	8.1*	2678 (100%)
Provide Support for Stage or Musical Performances - STAGE	97.0	2.5**	.5**	--	--	2678 (100%)
Doing Art, Visiting Galleries or Craft Shows, Watching TV Programs on Art - VISUAL ARTS	41.4	--	--	38.4	20.2	2678 (100%)

* More than once
** Support for one, support for both

TABLE 12 (cont'd.)

INDICES OF PARTICIPATION IN THE ARTS

	Never in the Last Year (%)	Once in the Last Year (%)	Twice in the Last Year (%)	Once or Twice in the Last Year (%)	More Than Twice in the Last Year (%)	Total (%)
Attending Any Musical Performance or Watching or Listening on TV, Radio or Records - MUSIC	45.4	--	--	27.1	27.5	2678 (100%)
Attending Ballet, Dancing in Ballet, Watching Ballet on TV, Doing Stage Support Role - BALLET	78.9	--	--	20.0	1.1	2678 (100%)
Attend Plays, Read Fiction, Watch Plays on TV, Write - LITERATURE	33.9	--	--	47.3	18.9	2678 (100.1%)
Playing or Listening to Music &/or Attending Musical Performances - PLAY MUSIC	43.8	--	--	28.5	27.7	2678 (100%)
Watching Plays, Acting, Writing, Working Behind Scenes - PLAYS	53.7	24.2	11.9	--	10.2	2678 (100%)

Participation and Age

In the previous Section socialization was examined in terms of the age of respondents. The same analysis is applied to current participation. Table 13 shows interesting results that probably correspond to conventional wisdom on the subject. Younger people are more likely to pursue Jazz related activities than older people. Older people are more likely to pursue performing arts activities, except for the very oldest group, where participation drops off. Age (at least in excess of 62 years) seems to curtail activities away from home. Visual arts, gallery and museum attendance, is more popular in the middle groups (not middle age) than at the extremes. Media participation follows the same general pattern, although the relationship is weaker.

Figure 1 graphically presents the relationship of age to each of the participation indices. The lines show a general downward slope, indicating that participation is lower with age. However, there are exceptions in intermediate age groups. The continuous downward sloping lines are in the artist areas (writing, doing art) and to some extent, off-stage work. The other areas have a characteristic hump, where participation goes up in the middle age groups and drops down for the upper age group. Thus, in terms of likelihood of participation, doing art activities is most frequent at the youngest age, while audience participation increases for varying periods before turning downward.

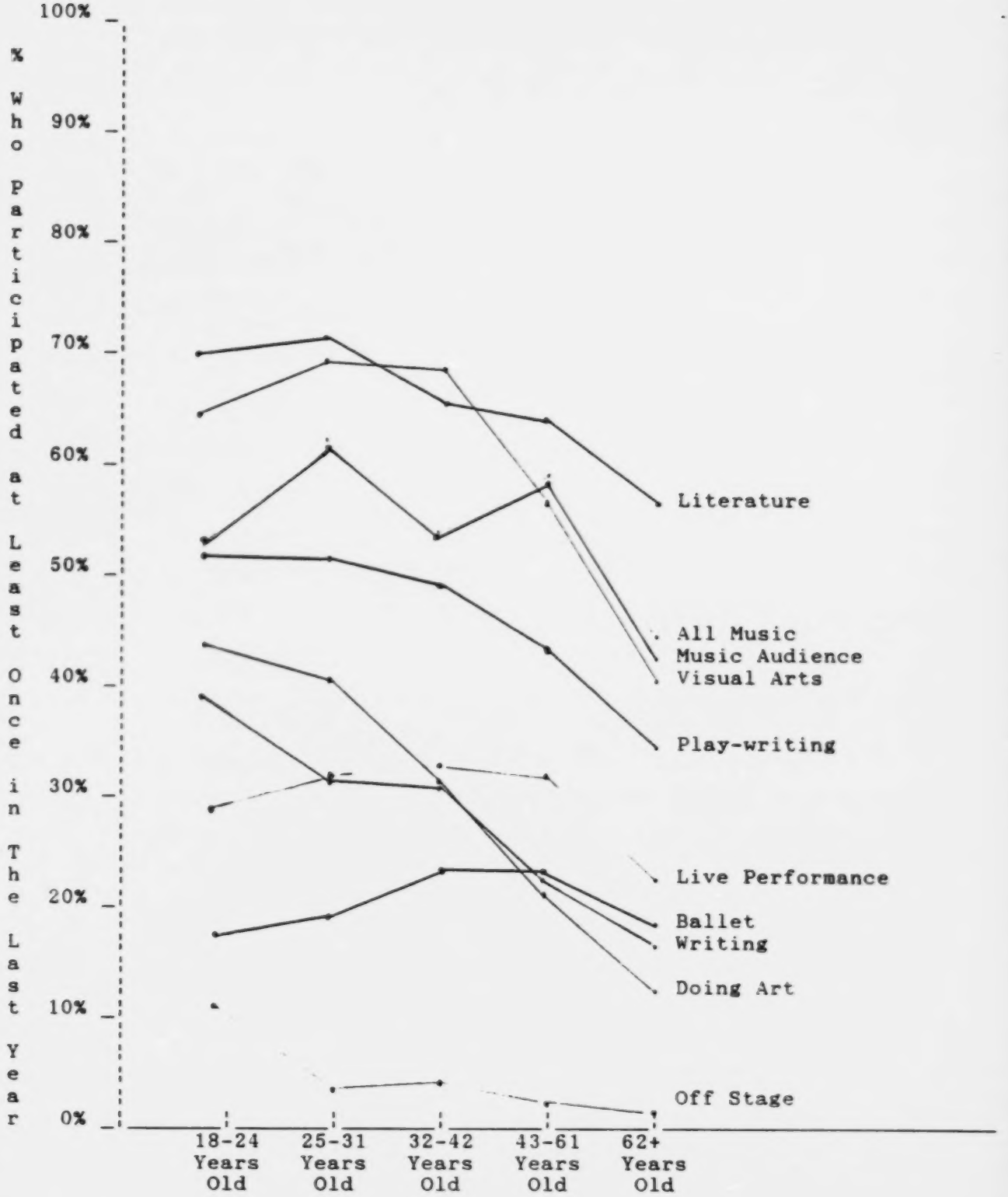
Unfortunately, it is not possible to determine from these data if age differences are a function of life stage or age cohort. We already know that younger people are likely to have higher levels of socialization. However, with the exception of Jazz, younger people are not more likely to participate. A number of factors could explain this

TABLE 13

ARTS PARTICIPATION BY AGE
(PERCENT WHO PARTICIPATED IN THE LAST YEAR)

	AGE				
Attend Performances or Visit (Audience Participation)	18-24	25-31	32-42	43-61	62 or Older
Jazz	15.6	14.6	8.2	7.9	4.2
Classical Music	6.9	8.2	13.0	15.4	7.8
Opera	.7	1.5	1.0	2.9	2.3
Musicals	14.5	15.9	21.4	21.6	15.4
Plays	8.7	11.1	11.6	13.0	8.3
Ballets	3.4	2.7	4.7	4.0	2.3
Art Galleries/Art Museums	20.8	25.2	24.6	22.6	14.4
Listening and/or Watching TV, Radio or Records					
Jazz	34.6	41.2	28.1	29.1	15.8
Classical Music	25.7	35.2	37.9	41.1	30.2
Opera	9.4	12.0	15.3	25.3	18.0
Musicals	19.2	25.9	25.1	29.5	22.6
Plays	22.1	28.8	26.1	29.7	21.8

Figure 1: Indices of Participation by Age



outcome; e.g., cost, children, and adult socialization processes. On the other hand, it is possible that individuals from a different "generation" have different leisure behavior patterns, based on socialization or other factors. The SPPA results will not support an analysis that answers this question.

Participation Factors

The factor analysis techniques applied to socialization were also used to describe participation. To conduct this analysis all leisure behavior was included in the matrix. In addition to arts-related activities, general leisure activities like going to the movies, sports, exercise, etc., were included. This approach was taken so that arts-related participation could be examined in the context of all leisure behvior, particularly to identify the extent of crossover between the arts and other types of leisure behavior.

Results are provided in Table 14. The factor accounting for the greatest variance; i.e., explaining the most leisure behavior, is a general standard leisure activities group that includes no arts-related activities. This result parallels an earlier study (Leisure Participation in the South, R. J. Orend, Human Resrources Research Organization, 1979) that identified a general popular leisure factor. Using slightly different techniques, the earlier study also found a large portion of the sample, about 1/2, to have no specific leisure pattern. The low explained variance of this factor analysis suggests a similar situation. About half the sample (and the general population) do not have a highly structured leisure activity pattern. They do a

TABLE 14

LEISURE PARTICIPATION PATTERNS

Group 1 - Non-Arts Leisure Activities Activity	Factor Loading
Going to Movies	.64
Going to Sports Events	.63
Playing card, board, electronic or other games	.68
Going to amusement, theme park, carnival, etc.	.58
Exercise Program	.58
Sports activity - Bowling, Tennis,etc.	.66
Doing Camping, Hiking, Canoeing, etc.	.50
Reading books or magazines	.55
Do Home Improvements or Repair Cars	.54

Group 2 - Media Arts Activity	Factor Loading
Watch or Listen to Jazz on TV, Radio, or Records	.44
Watch or Listen to Classical Music on TV, Radio, or Records	.74
Watch or Listen to Opera on TV, Radio, or Records	.73
Watch or Listen to Musical Plays on TV, Radio or Records	.66
Watch or Listen to Plays on TV or Radio	.60
Watch Ballet on TV	.64
Watch Program on Art Galleries or Museums	.57

Group 3 - Attending Performances of Arts-Related Activities Activity	Factor Loading
Attend Classical Music Concert	.52
Attend Musical Play	.69
Attend Non-Musical Play	.65
Attend Ballet	.56

TABLE 14 (cont'd.)

LEISURE PARTICIPATION PATTERNS

Group 4 - Playing Music

Activity	Factor Loading
Play instrument in performance or rehearsal	.74
Play classical music	.79
Play jazz	.72

Group 5 - Doing Art

Activity	Factor Loading
Took lessons in writing, art, photography, ballet, music, etc.	.61
Do crafts	.54
Do creative writing	.48
Make art photos, movies or videos	.45
Paint, draw, sculpt, etc.	.62

Group 6 - Going to Museums

Activity	Factor Loading
Visiting art museums or galleries	.51
Going to zoo, botanical garden or arboretum	.56
Going to science or natural history museum	.70
Going to historic park, monument or building	.53
(Visit art or craft festival)	(.36)

Group 7 - Performing

Activity	Factor Loading
Act, Sing or Dance in a Public Performance or Rehearse for Same	.70
Act in a non-musical role	.76
Sing in a musical play or operetta	.45
Do behind the scenes work in play, musical, etc.	.62

TABLE 14 (cont'd.)

LEISURE PARTICIPATION PATTERNS

Group 8 - Gardening and Traditional Crafts

Activity	Factor Loading
Work with indoor plants or gardening	.68
Do crafts like weaving, crocheting, quilting, sewing, etc.	.71
Prepare gourmet meals	.49
(Visit art or craft festival)	(.36)

Group 9 - Opera

Activity	Factor Loading
Attend an opera	.56
Sing in musical or operetta	.49
Sing in an opera	.78

Group 10 - Jazz

Activity	Factor Loading
Attend jazz performance	.75
Watch or listen to jazz on TV, radio, or records	.58

Group 11 - Dancing

Activity	Factor Loading
Dance in a ballet	.87

few things here and a few things there, but nothing (beyond watching T.V.) with enough regularity to be considered part of a group.

The remaining factors are heavily oriented toward the arts. Again, the low level of explained variance suggests that these are small groups who have fairly regular leisure habits. The second factor identified was a media factor, which included all of the arts-related activies in the media (T.V., radio and recordings). Other arts-related factors parallel some of the participation indices described in Table 12. There is attendance at live performances (factor 3, index 1), doing art (factor 5, index 2), playing music (factor 4, roughly - index 9), and performing (factor 7, index 10).

Other factors are very specific, having only a couple of items, such as opera, dancing and jazz. These correspond to specific activities.

Finally, there are mixed factors, like going to museums and gardening and traditional crafts, that seem to cross over the art boundary. It is interesting, however, that only two of eleven are crossover factors. Aside from the large general group that has no particular pattern of leisure activity, this result suggests that there is little mixing of the arts with other leisure behaviors in a patterned or regular way. People interested in various aspects of the arts certainly do other things, but not in a regular way. Their leisure activities are related in only one area.

. . . . . .

The foregoing discussion established the variables used to define socialization and participation in the arts. It also provided the reader with a general description of the frequency of occurence and general structure of groups of variables. This rather long introduction was necessary to establish a basis for the next analyses - comparing socialization experiences with current participation and demand for increased participation in the arts.

IV. THE RELATIONSHIP OF SOCIALIZATION AND PARTICIPATION IN THE ARTS

A. Introduction

This Section addresses the key focus of the analysis, the relationship between socialization experiences and current participation. The basic socialization model predicts that individuals with positive socialization experiences in a given activity area will be more likely to participate in that area as adults. In this analysis that hypothesis would be affirmed if participation rates were higher for those who had a relevant socialization experience. The following results provide strong evidence supporting the hypothesis across a wide range of activities.

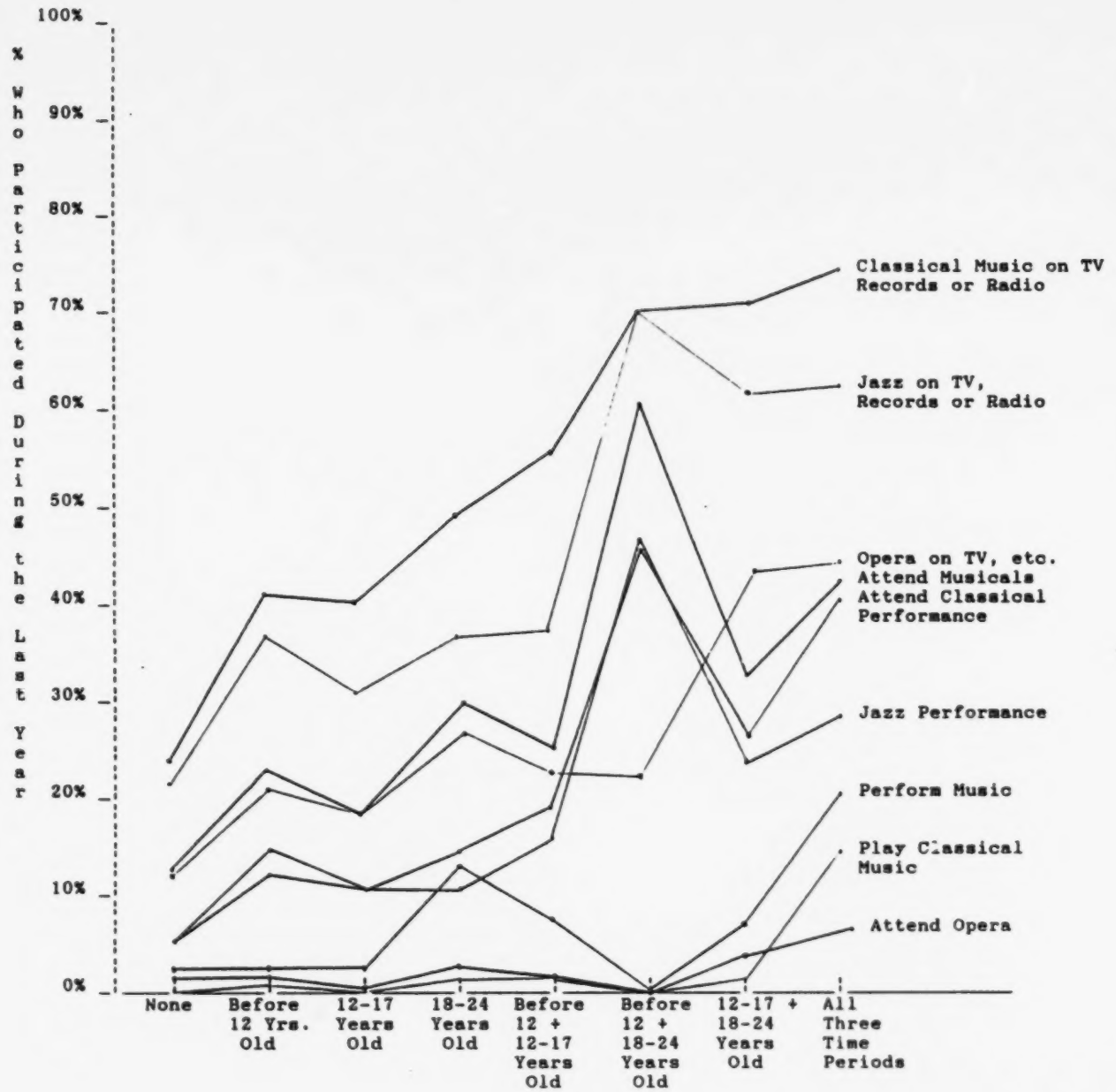
B. Specific Socialization Experiences

Music Lessons

Figure 2 shows, generally, that an increase in music lessons experience produces an increase in current music participation. Because the Figure may look more complicated than it really is, time will be taken to explain the structure and patterns in some detail.

For some activities, like watching or listening to classical music on T.V., radio or records (top line on the Figure), the increase across seven categories of music lessons is almost unbroken. This means that the relationship between these two activities is stronger (1) as the age

Figure 2: Relationship of Music Lessons to Current Participation in Music-Related Activities



at which lessons occurred increases; and (2) as the number of time periods in which lessons were taken increases. The proportion of individuals currently doing this activity is about 25% for those without lessons and over 40% for those with music lessons prior to their twelvth birthday. The participation rate increases to almost 50% for those who had lessons from 18-24 years old and culminates at over 70% for those who had music lessons during all three time periods. Having a long term experience with music lessons almost triples current participation in the activity.

Each music lesson category represents a unique set of individuals, so there is no overlap across the music lessons experience dimension. There is total identity, however, across activities; i.e., the various participation rates for each lessons category represent the ratio for the same group of people. Thus, among individuals who had lessons only before they were 12 years old, the second group from the left, over 40% said they watched or listened to classical music on T.V., radio and/or records, about 37% said they watched or listened to jazz on T.V., radio, and/or records, 22 % said they attended musicals, about 18% said they watched or listened to opera on T.V., radio, and/or records, etc. It must be remembered that these percentages do not all represent the same people. The 40% who watched or listened to classical music may be entirely different than the 37% who watched or listened to jazz, although later analyses will show that there is significant overlap.

If a second activity line is tracked across lesson categories, a slightly different pattern emerges. Attending classical concerts, for example, shows an increase with the experience of lessons, but little difference based on the age at which lessons occurred, until we reach

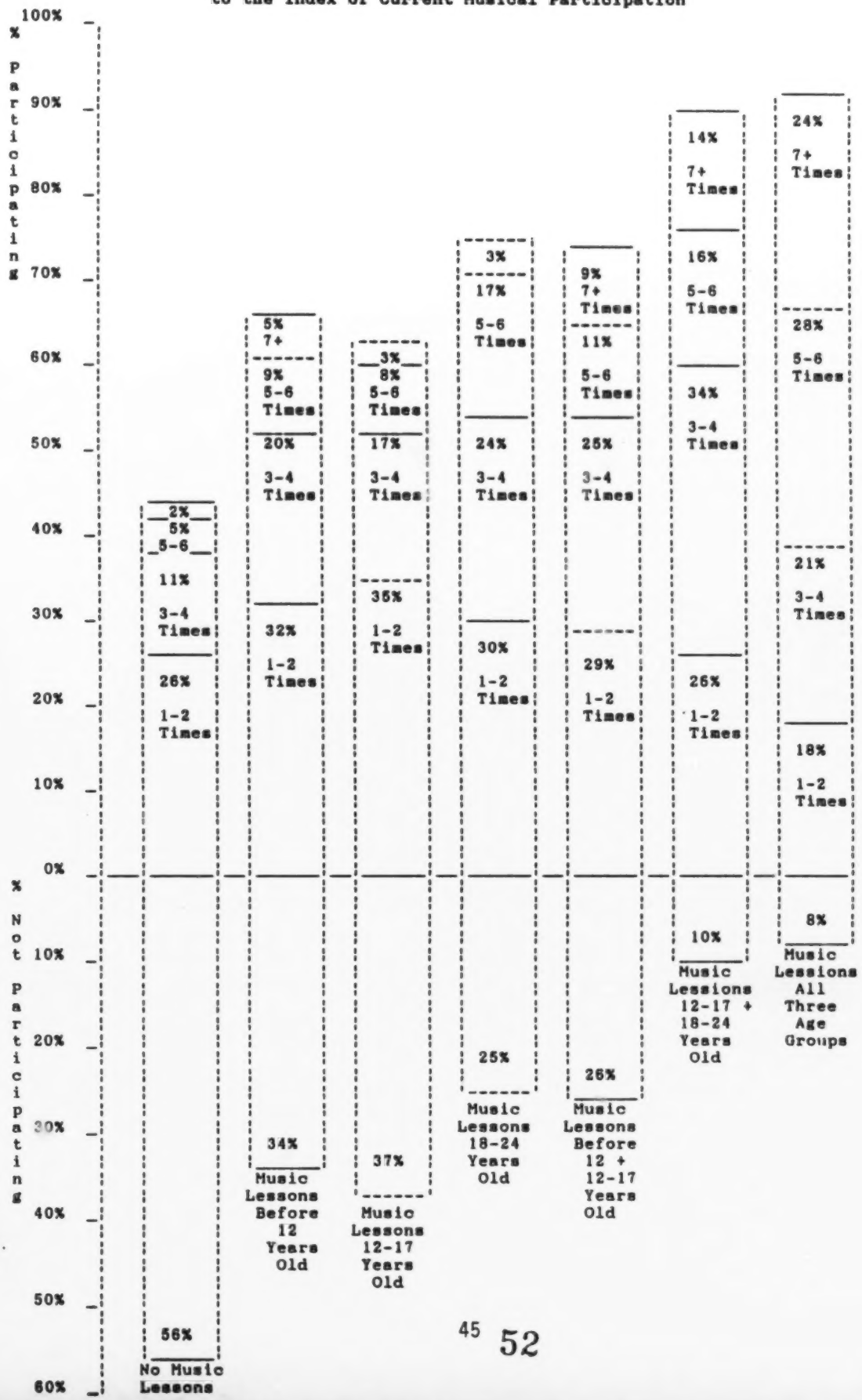
lessons in multiple periods that include 18 to 24 years old (the last three groups).

The uneven or varying patterns for different types of participation activities indicate uneven effects and the probable influence of other factors. Those activities that are attended by a small proportion of the population, such as opera, present a reliability problem because of the small number of respondents. For those activities, it is probably best to look at trends across several socialization characteristics to determine if they all exhibit the same pattern.

The "effect" of socialization on participation may be measured in terms of the magnitude of participation. For example, the participation rate for those with music lessons during all three periods is from about 3 to over 100 times greater than for those with no music lessons. Having had lessons only before turning 12 means an increased participation rate of from 10% to over 100%. If lessons were the only determining factor in participation rate, their impact could be considered very strong. However, interpretations about causal relationships must be tempered by the fact that little is known about other variables that act in concert with or outside the effect of lessons.

A second perspective on the relationship of socialization and current participation is provided in Figure 3. Current music-related participation has been aggregated into a single index which provides an estimate of attendance, media, and performance activities. The musical participation level is then compared to each music lesson socialization category (in a single bar on the graph). The overall results reflect the previous figure; i.e., as you move from left to right the bars below

Figure 3: The Relationship of Music Lessons to the Index of Current Musical Participation

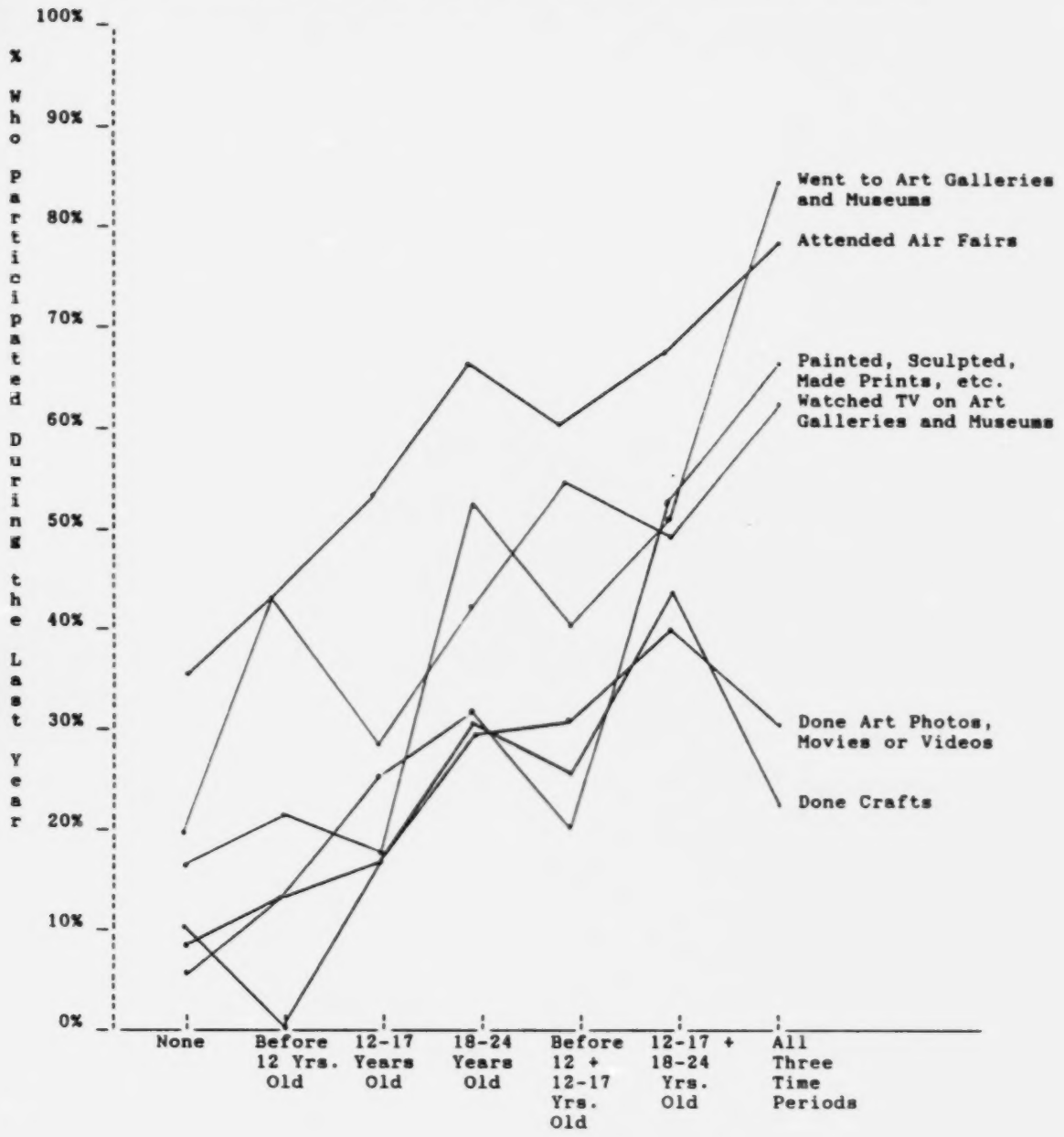


the 0 - line get shorter, indicating generally higher participation levels. This is the expected result because the index of musical activity is a condensed aggregate of all of the lines in Figure 2. What is different about the bar graph is that it shows how increased socialization, represented by movement across the graph, leads to increased levels of participation. People who had music lessons from 18 - 24 years old are more likely to have multiple current participation than those who had lessons before age 12. The top 3 boxes on each bar get bigger. Thus, when looking at the index of musical participation, the higher the level of socialization, as measured by music lessons, the greater the probability of multiple current participation. This pattern will be repeated many times as each type of socialization and participation is examined. A two-step pattern is inferred from these results: (1) that having some socialization in a similar area will be associated with a higher probability of current participation; and (2) that the greater the level of socialization, as measured by when and how many different timeframes lessons (or whatever) were incurred, the higher the level of current participation -- more is better.

Art Lessons

Figure 4 provides a picture for the relationship between art lessons and visual arts-related participation levels. Generally, it follows the pattern established in the previous section, but there is a new dimension. In addition to the general increase across all eight socialization categories, there is a distinct increase associated with the age at which art lessons were received. For 3 of the 6 art-related activities, having art lessons at 18 - 24 years old is a stronger

Figure 4: The Relationship of Art Lessons to Current Participation in Individual Visual Arts-Related Activities



indicator of current participation than having lessons before 12 or from 12 - 17 years old. For 5 of 6 activities having lessons at 12 to 17 years old is a stronger indicator of later participation than having lessons at less than 12 years old. Thus, knowing when the lessons occurred provides additional information about their possible effect on behavior.

Figure 5 is a bar graph showing the relationship of art lessons to doing art; i.e., painting, sculpting, printmaking, doing videos, photography, and crafts. Again, as the level of art lessons increased in age groups and across multiple periods, the level of art activity also increases.

When other visual arts activities are added forming the index of all current visual arts participation, the relationship remains the same (Figure 6). Individuals with lessons from 18 - 24 years old are more likely to participate and more likely to participate at a higher level than individuals with earlier lessons or no lessons. Forty-eight percent of those without lessons did no visual arts activities in the past year. Only 8% of those who had art lessons when they were 18 - 24 years old did not participate in visual arts activities, and everyone who had lessons in all three periods participated. Figure 6 also shows a steady increase across lesson categories for the proportion with the highest visual arts activity. The one exception is that those who had lessons from 18 - 24 years old have a higher percentage rate than those who had lessons from 12 - 17 years old and less than 12 years old. More is better, and if it occurs at a later age, it is better still.

Figure 8: Relationship of Art Lessons to Index of Doing Art

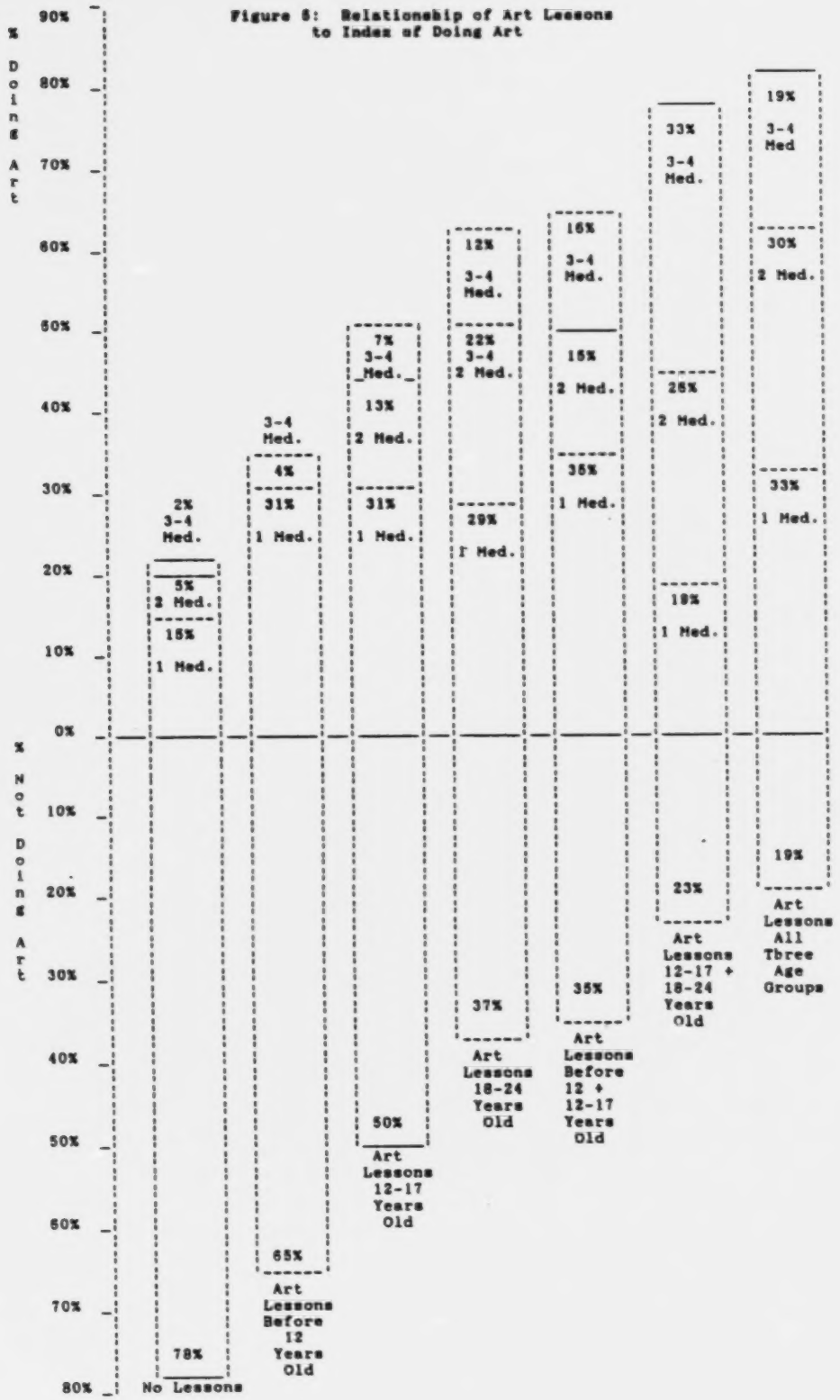
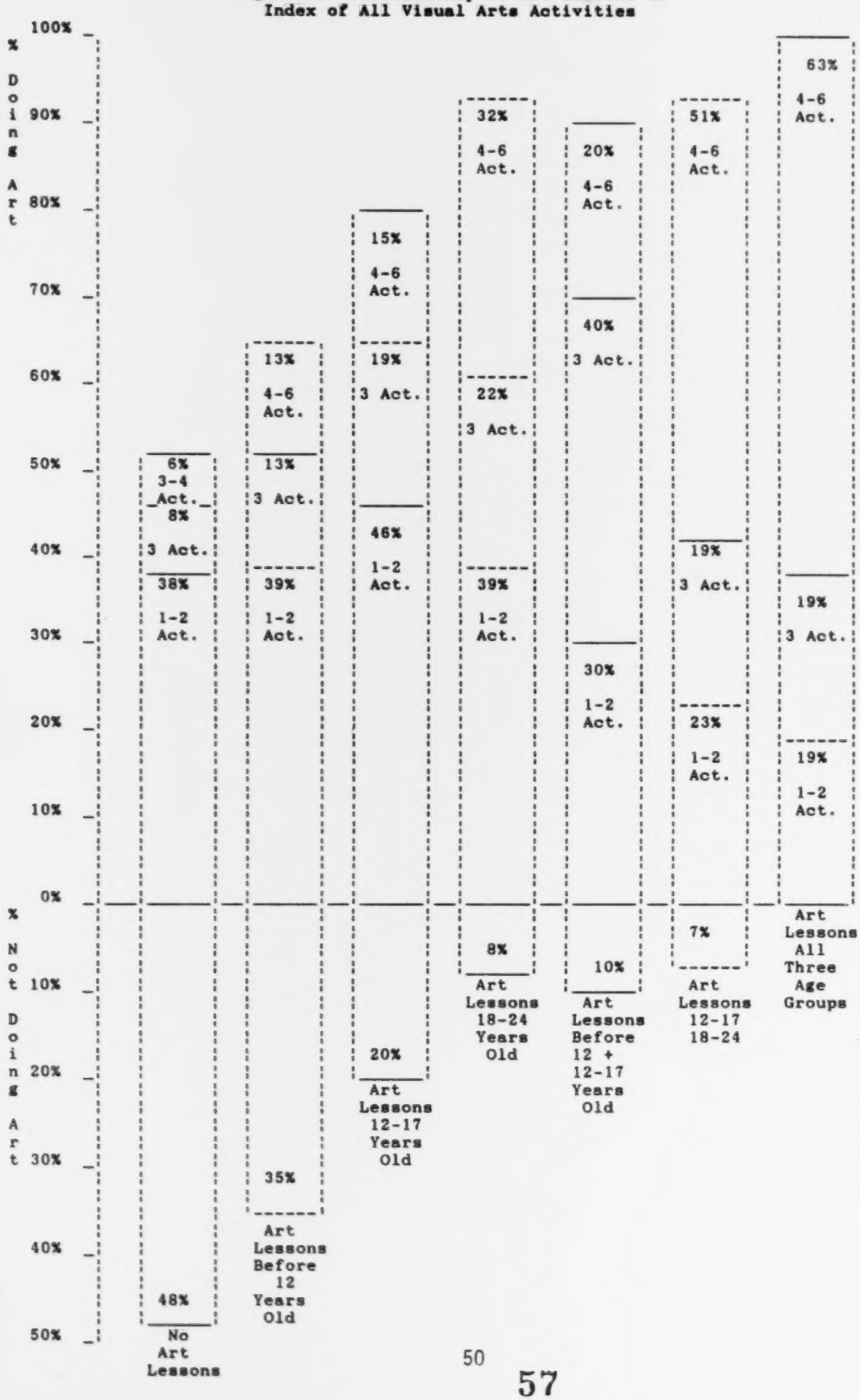


Figure 6: Relationship of Art Lessons to Index of All Visual Arts Activities



Other Art-Related Lessons

The comparison of acting lessons to acting and drama related participation, ballet lessons to dance participation, writing lessons to writing and drama-related participation, and craft lessons to craft-related activities follow similar patterns to those described for music and visual arts. The figures describing these relationships are present in Appendix A (A1 through A6). Although each has a unique element or twist, the basic theme is always the same; if you had lessons in that activity, you are more likely to participated now.

The effect of lessons at an older age varies somewhat across these participation areas. For example, the age at which lessons occured is less important to ballet performance than multiple timeperiods. Age of writing lessons is important for attendance and reading, but less important for doing creative writing. On the other hand, age of lessons is extremely important for predicting craft activities.

Readers are urged to examine the figures that address their particular area of interest carefully to identiify specific variations in the general pattern. In the interest of keeping this report manageable, however, we will not engage in a complete narrative description of all areas.

The implications of these results for policy and program design are significant. At the risk of inferring too much causality from these relational results, it seems evident that having lessons makes some difference in later participation. Those who had more lessons are likely to be more intense current participants. Those who had lessons later in life are likely to participate more than those who had their training while very young. In terms of designing training programs, maximum

effect is possible only if the training is continuous or, at least, occurs over several different timeframes. Training that occurs only once and at a young age will have the least effect on adult participation.

There are at least two possible reasons for this. First, familiarity may play a role. If I received my training only a few years ago, it is more likely to have an effect than if I had it 20 or 30 years ago. Other analyses show that the correlation between socialization and participation decreases somewhat with age. Second, training incurred in the 18 - 24 year old timeframe is more likely to be voluntary. Because it is something people want to do, they are more likely to continue to pursue it in later life. Thus, a program that offers the opportunity for later training is likely to produce more arts adherents than programs offered at an earlier age.

Appreciation Classes

Lessons teach you how to do or perform an art or art-related activity. Art and music appreciation classes presumably teach you to understand and appreciate the arts, to become a customer of the arts. If this assertion is true, a hypothesis about the relationship of appreciation classes to current participation would be that individuals who had appreciation classes are more likely to participate in related activities than those who had not had such classes.

Tables 15 and 16 provide some evidence to support the hypothesis and some exceptions that demonstrate the difference between appreciation classes and lessons, as socialization experiences. In Table 15, the strongest relationships exist between appreciation classes and consuming

TABLE 15

RELATIONSHIP OF ART APPRECIATION CLASSES AND CURRENT VISUAL ARTS ACTIVITIES

	Art Appreciation Classes			
	None	Before Age 18	While 18-24 yrs. old	During More Than One Period
Visited Art Galleries/Museums	15.8	30.4	53.2	71.1
Watch TV Programs on Visual Arts	18.0	37.0	46.2	60.0
Visited Art or Craft Fair	35.5	55.8	72.0	73.3
Do Folk Crafts- Weaving, Sewing, Crocheting, Quilting, etc.	32.4	41.3	45.5	51.1
Do Crafts - Ceramics, Jewelry, Leather, etc.	10.3	22.5	21.3	26.7
Do Art Photos, Movies, or Videos	7.7	18.1	25.9	31.1
Do Painting, Sculpture, Drawing, Printmaking, etc.	6.7	28.3	23.8	48.9

visual arts through attendance at visual arts events. These relationships follow the model of increased participation with increased class levels (either when older or more frequently). For those who do art, the relationship is only slightly less consistant in that having classes at a later age may not be as important. Participation rates for crafts people and painters, sculptors, etc., actually decline somewhat among those who had classes between 18 and 24 as opposed to before 18 years old. The overall relationship, however, remains positive; individuals who had classes are more likely to be artists and art consumers by wide margins over those who did not have art appreciation classes.

The relationship between music appreciation classes and musical arts-related participation is also positive, but may be somewhat weaker than for visual arts (Table 16). The effect of classes before age 12, for example, is negligible for most activities. (A small N precluded testing this group separately for visual arts.) The participation rates increase significantly for those who took appreciation classes during their high school years, but the increase for college age classes is not as strong. Similarly, those who had classes during more than one period may not participate at a higher rate than those with lessons in a single period; for example, attending operas or musicals.

In one way, a similar phenomenon occurred for the visual arts where participation rates for artists were not as high as for consumers of art. (See, also, Table A1 in Appendix A.) Thus, it is possible to conclude that the effect of appreciation classes is weaker for practitioners of the arts than for consumers of the arts. A reasonable explanation for these results is that, while appreciation classes may

TABLE 16

RELATIONSHIP OF MUSIC APPRECIATION CLASSES
AND CURRENT MUSICAL ARTS-RELATED PARTICIPATION

Music Appreciation Classes

	None	Before Age 12	While 12-17 yrs. old	While 18-24 yrs. old	More Than One Period
Attended Jazz Performance	7.2	7.5	16.3	23.1	28.3
Attended Classical Music Performance	7.2	9.7	20.2	30.6	37.7
Attended an Opera	1.2	0.0	2.5	6.6	5.7
Attended a Musical Play	14.3	22.6	31.0	38.4	37.7
Listened to or Watched Jazz on Media	24.5	35.5	46.3	50.2	62.3
Listened to or Watched Classical Music on Media	28.6	32.3	53.7	65.9	81.1
Listened to or Watched Opera on Media	14.0	19.4	23.7	34.1	47.2

introduce or refine interests, they do not generate techniques.

The effect of arts appreciation classes on total visual arts participation (The Index of Visual Arts Participation) is presented in Figure 7. The earlier patterns showing an increased level of participation associated with increased age or frequency of socialization experience is repeated, although modestly, in the present data. With one exception, the bars in the graph become wider as one moves from left to right on the participation side (top). More classes or classes when older means a higher level of participation. In this instance, level of participation means a greater variety of visual arts activities or more activity in one or two areas. Similar results apply to music appreciation classes and the index of musical participation (Table A2, Appendix A).

Early Exposure to Arts-Related Participation

Three of the socialization questions addressed youthful participation as arts consumer: (1) visiting art galleries and museums; (2) attending plays, classical concerts, and dance performances; and (3) hearing clasical music or opera in the home. Again, the basic hypothesis suggests that greater exposure will result in greater current participation rates.

Table 17 addresses the hypothesis by comparing hearing classical music or opera when young to current participation in various musical activities. General results again confirm the expectation that socialization has an effect on current participation. Apparently, early exposure rubs off or is associated with other socialization activities which have a combined effect on later participation. However, more

Figure 7: Relationship of Art Appreciation Classes and the Index of All Visual Arts Participation

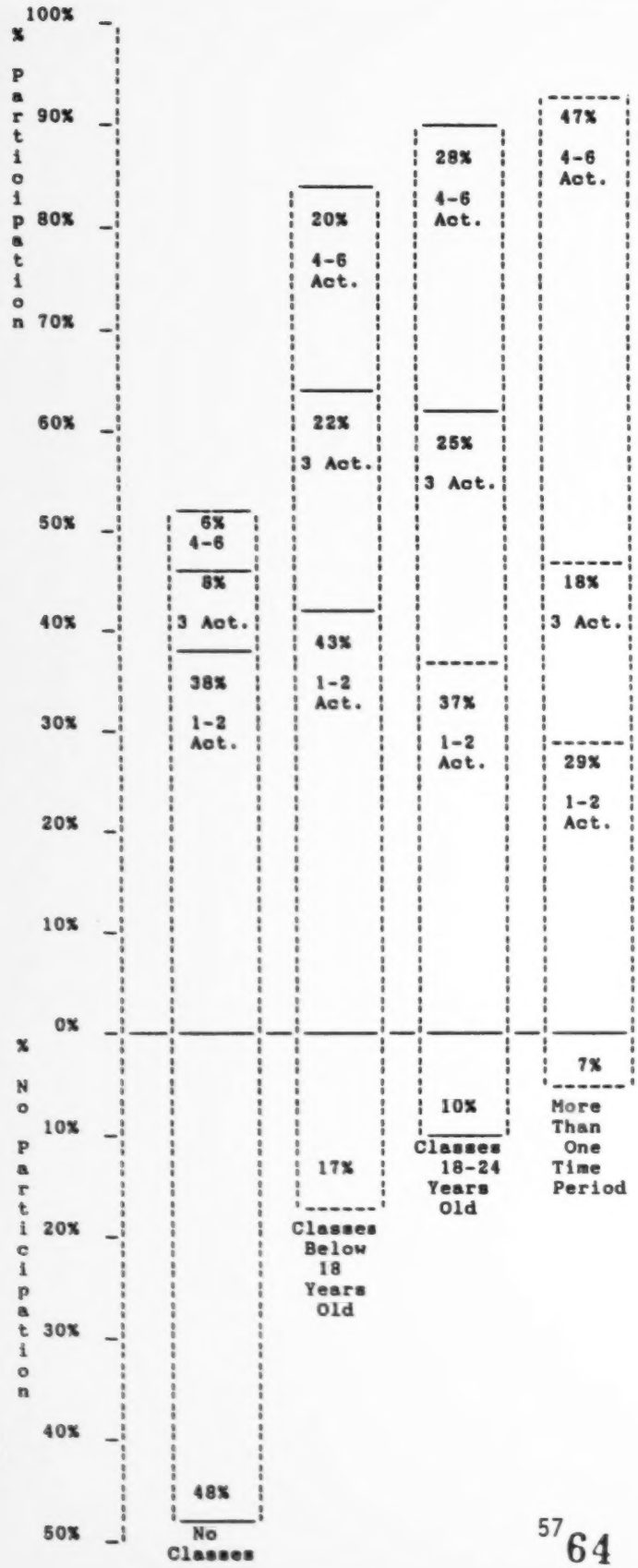


TABLE 17

RELATIONSHIP OF HEARING CLASSICAL MUSIC IN THE HOME TO CURRENT PARTICIPATION IN MUSICAL ACTIVITIES

	Never (%)	Occasionally (%)	Often (%)
Attended Classical Music Performance	6.6	21.0	22.5
Attended Opera	1.0	3.5	5.4
Attended Musicals	14.3	27.5	28.4
Listened to or Watched Classical Music on Media	24.0	58.3	78.9
Listened to or Watched Opera on Media	11.8	27.5	46.0

exposure is not uniformly asociated with higher participation. Those individuals who indicate they heard classical music or opera "often" were not more likely to attend concerts, but were more likely to enjoy media versions (T.V., radio, or records) of their favorite musical activities than those who had only occasional exposure during their youth. (Also see Table A3.) Perhaps they developed the habit or expectation of participating in this manner or perhaps independent factors limit the absolute level of attendance beyond the effect of degree of socialization. A later analysis of barriers to increased participation suggests that socialization factors have little, if anything, to do with why people do not participate more.

Visiting Art Galleries and Attending Plays, Concerts, and Dance Performances

The second type of audience socialization is actually visiting art galleries and/or attending concerts, plays or dance performances. Again, the survey question focussed on how often rather than when the experience occurred. A positive relationship will show current participation increasing in light of similar earlier experiences. Table 18 demonstrates a positive relationship between visiting art galleries and museums and various current visual arts activities. The strength of the relationship varies across different types of activities. It is strongest for gallery visits (the same behavior) and T.V. shows about visual arts; i.e., audience participation. It is much weaker for doing visual arts--crafts, painting, photography, etc. The variation in strength of this relationship applies to frequency differences also. There is little difference in the proportion of respondents who do art

TABLE 18

RELATIONSHIP OF VISITING ART GALLERIES AND MUSEUMS DURING CHILDHOOD TO CURRENT PARTICIPATION IN VISUAL ARTS ACTIVITIES

	Visited Art Galleries or Museums During Childhood		
	Never (%)	Occasionally (%)	Often (%)
Current Visits to Art Galleries and Museums	14.4	35.0	45.9
Saw TV Programs on Visual Arts	15.7	36.5	44.3
Do Crafts - Pottery, Ceramics, Jewelry, etc.	10.3	16.7	18.8
Do Art - Paint, Sculpt, Draw, Printmaking	7.3	15.7	22.1
Do Art - Photos, Movies, Videos	6.8	18.4	18.8

based on the frequency of visiting art galleries during their youth. The same pattern applies to a comparison between gallery socialization and the index of visual arts activities (Table A4).

The power of socialization applies in a similar way to attendance at current music musical arts activites, where more frequent socialization experiences have little or no effect on activity levels (Table 19). Perhaps the defusion of the socialization experience into different kinds of activities, plays, concerts, and dance performances, has a restrictive effect on the relationship. When early attendance is compared to the index of live performance attendance, a comparison of two more similar activity groups, the overall effect of socialization remains and the lack of effect of level of participation is repeated (Figure A7). Thus, it helps to have had these experiences, but it makes little difference if people had them frequently or infrequently.

When the attendance socialization experiences are combined into a single index, there is no change in the strength or shape of the relationship. Current attendance increases if socialization experiences are present, but the frequency and breadth (as measured by the occurrence of both types of activites) of socialization experiences makes little difference on the level of current participation--more is not better (See Figure A8).

Conclusions to be drawn from the results presented to this point in Section IV are: (1) the appearance of any socialization is likely to be reflected in higher rates of current participation in related activities; (2) for many activities the age of socialization is an important predictor, especially socialization that occured during college age years (18 - 24); (3) audience type socialization activities

TABLE 19

RELATIONSHIP OF ATTENDING PLAYS, DANCE OR CLASSICAL MUSIC PERFORMANCES DURING CHILDHOOD TO CURRENT ATTENDANCE AT THESE PERFORMANCES

	Attended Plays, Dance or Classical Music Performances During Childhood		
	Never (%)	Occasionally (%)	Often (%)
Attended Jazz Performance	6.6	17.0	14.8
Attended Classical Music Performance	6.4	18.6	30.5
Attended Musicals	12.7	29.7	36.7
Attended Operas	1.2	3.5	2.3
Listened to or Watched Classical Music on Media	25.6	56.3	53.1
Heard Opera on Media	11.7	28.9	32.0
Listened to or Watched Musicals on Media	18.3	29.0	47.7

are better predictors of current audience behavior than of doing art, especially in terms of higher activity levels; and (4) levels of socialization predict differentially with lessons and appreciation classes being much better predictors of high levels of current activity than audience socialization experiences.

Indices of Socialization and Current Participation

The demonstrated relationships between individual activities and socialization experiences are reflected in parallel comparisons using indices of socialization (more general indicators of early arts-related experience) and indices of current participation (more general indicators of the amount of current arts-related activities). These results, presented in Tables 20-23 for general socialization and A11-A15 for other indices, show the relationship of individual activities in an aggregated format. They also show the effect of multiple experiences. In Table 20, for example, the absolute level of current visual arts-related participation goes continually upward, from 27.5% to 92.8%, as socialization level increases. At the same time, the preportion who participate frequently goes up as the level of socialization goes up. This relationship is basically true for all four indices of current participation presented in these Tables.

What this means is that if higher levels of current participation are a goal, then inducing higher levels of socialization may be one key to achieving that goal. Obviously, the preceeding statement must be highly qualified because the SPPA does not provide sufficiently reliable and unambiguous data to support conclusions about direct causal linkages. Even beyond the quality of the data, there is very little

TABLE 20

RELATIONSHIP BETWEEN INDEX OF SOCIALIZATION AND THE INDEX OF CURRENT VISUAL ARTS ACTIVITIES

	Index of Socialization				
	No Arts-Related Socialization Experiences	Very Low Level Experiences	Low Level of Socialization Experiences	Moderate Level of Socialization Experiences	High Level of Socialization Experiences
	0	1	2	3	4
	(%)	(%)	(%)	(%)	(%)
No Art Participation	72.5	45.7	32.1	19.4	7.2
1 or 2 Activities	22.9	42.9	51.1	50.3	37.0
3 Activities	3.3	7.8	9.2	16.5	24.2
4 or More Activities	1.3	3.7	7.7	13.8	31.6
	100.0%	100.1%	100.1%	100.0%	100.0%

known about the qualitative nature of earlier socialization experience to argue for, say, training quotas or forced participation. However, the size of the differences in participation level across socialization levels, starting with none, is startling. They are not marginal increments of 15% or 20% of the initial rate, but increases in orders of magnitude. Also, the differences are not artifacts of correlations between socialization experiences and strong demographic participation predictors, like income and education level. Regressions using socialization predictors and socio/demographic characteristics together demonstrate the continued strength of the socialization predictors, even when controlling for other factors. Socialization predicts current behavior even when the significant effects of education have been removed. (See Appendix B.)

While this is not a startling finding in light of the common sense model guiding the analysis, it is important because these results support the model (not prove it) throughout, and despite data problems that could have destorted or greatly diluted the relationships.

The policy implications are, however, another matter. The process at work now is complex enough that it is not possible to tell exactly how socializatin influences later behavior. Even if we assume for the moment that the relational results described here represent some kind of causal link, it is clear that most of the variance in current participation is still unexplained. That is, we only know a small part of why people participate in arts-related activities. Further, we know that some people participate despite a lack of socialization and that some who have been socialized do not participate (Section V discusses this issue in greater detail). We also know next to nothing about the

TABLE 21

RELATIONSHIP BETWEEN THE INDEX OF SOCIALIZATION AND THE INDEX OF DRAMA AND LITERARY ACTIVITIES

Index of Socialization

	No Arts-Related Socialization Experiences	Very Low Level Experiences	Low Level of Socialization Experiences	Moderate Level of Socialization Experiences	High Level of Socialization Experiences
	0	1	2	3	4
	(%)	(%)	(%)	(%)	(%)
No Drama/Literary Activities	79.3	62.1	48.7	34.3	16.9
1 Activity	15.8	26.6	28.2	31.9	25.5
2 Activities	3.3	7.0	16.9	20.5	22.4
3 Activities	1.3	3.2	4.1	8.8	21.0
4 or More Activities	.3	1.1	2.2	4.5	14.2
	100.0%	100.0%	100.1%	100.0%	100.0%

TABLE 22

RELATIONSHIP BETWEEN THE INDEX OF SOCIALIZATION AND THE INDEX OF CURRENT MUSICAL ACTIVITIES

	Index of Socialization				
	No Arts-Related Socialization Experiences	Very Low Level Experiences	Low Level of Socialization Experiences	Moderate Level of Socialization Experiences	High Level of Socialization Experiences
	0	1	2	3	4
	(%)	(%)	(%)	(%)	(%)
No Musical Participation	69.7	46.0	37.6	29.5	12.6
1 or 2 Activities	21.9	34.0	31.1	33.2	25.7
3 or 4 Activities	5.8	15.3	19.8	22.6	24.2
5 or More Activities	2.5	4.7	11.6	14.6	37.5
	99.9%	100.0%	100.1%	99.9%	100.0%

TABLE 23

RELATIONSHIP BETWEEN THE INDEX OF SOCIALIZATION AND THE INDEX OF CURRENT PERFORMANCE ATTENDANCE

	Index of Socialization				
	No Arts-Related Socialization Experiences	Very Low Level Experiences	Low Level of Socialization Experiences	Moderate Level of Socialization Experiences	High Level of Socialization Experiences
	0	1	2	3	4
	(%)	(%)	(%)	(%)	(%)
Attended no Performances	87.0	76.0	66.5	61.2	37.0
Attended 1 or 2 Performances	11.7	21.2	28.0	30.1	38.8
Attended 3 or More Performances	1.4	2.8	5.5	8.8	24.2
	100.1%	100.0%	100.0%	100.1%	100.0%

quality of socialization experiences. We do know there is something there.

In light of these considerations, it is difficult to identify a policy that will have a high probability of furthering a goal of increased adult participation. It is even difficult to target the appropriate population group. Does one select those already being socialized using the logic of more is better? Or, does one select those not receiving socialization in order to create the first basic step? The latter approach assumes that other factors, not even considered in the present study, are not driving socialization results or at least operating as catalysts. These are unanswerable questions using available data, but questions that must be addressed before effective policy can be initiated.

Socialization, Participation, and Age

The earlier analysis of socialization and participation showed that age made some differences. Younger people had higher socialization levels and participation levels varied around the age of respondents in a complex pattern depending on the subject and type of activity involved. In the present analysis, age will be examined in terms of its effect on the socialization - participation relationship.

In order to efficiently examine this question without redoing all of the foregoing analyses for each age group, a shorthand technique for describing the magnitude of relationships between socialization and participation will be used. This technique is correlation analysis. Simple correlations show the magniture of relationships between pairs of characteristics. The Spearman Rank Order correlation coefficients used

for this analysis range from -1 to +1, with -1 indicating an inverse relationship (as one goes up, the other comes down), 0 indicating no relationship (a change in the value of one characteristic has no effect on the value of another characteristic, and +1, indicating a perfect positive relationship (every change in the value of one characteristic corresponds to a precisely proportional change in the other characteristic; e.g., an increase in 1 inch in height equals 5 pounds in weight for every person). In the social sciences, where behavior is usually the result of a complex set of circumstances, correlations of about .3 are usually considered acceptable, .5 is good, and .7 or .8 may be too good to be believable, expecially if only two charcteristics are being compared.

In Table 24, a matrix of correlation coefficients is used to describe the relationship between pairs of socialization experiences and current participation activities. In this matrix a single number summarizes all of the results (with some loss of information) previously presented in a whole table. For example, looking at Part A, the second value in the first row is .25. This means that for individuals from 18 - 24 years old, there is a moderate positive relationship (as one goes up, the other goes up) between attending art galleries and/or going to concerts, plays, etc., as a child (index of attendance) and doing art. Those who attended during their youth are more likely to do art. That relationship was described previously. However, we now look further across that row of coefficients and find that the value of Rho (the name for a Spearman Rank Order correlation coefficient) for those from 43 to 62 years old is .16. The relationship for this group is not as strong as it was for the 18 to 24 year olds.

TABLE 24

THE CORRELATION* OF SOCIALIZATION INDICES AND PARTICIPATION INDICES CONTROLLING FOR AGE

	Age Group					
	Combined	18-24 yrs.	25-31 yrs.	32-42 yrs.	43-62 yrs.	62+ yrs.
A. Correlation of Index of Childhood Attendance and -						
Doing Visual Arts	.23	.25	.20	.22	.16	.17
Doing Writing or Literary Activities	.29	.28	.24	.30	.29	.27
Doing All Visual Arts-Related Activities	.37	.35	.33	.37	.38	.31
Attending Music Performances or Watching/Listening on Media	.37	.23	.29	.40	.44	.41
Attending Live Arts-Related Performances or Places of All Types	.29	.26	.25	.30	.33	.28

*Spearman Rank Order Correlation

TABLE 24
(cont'd.)

	Age Group					
	Combined	18-24 yrs.	25-31 yrs.	32-42 yrs.	43-62 yrs.	62+ yrs.
B. Correlation of Index of Childhood Arts-Related Lessons and -						
Doing Visual Arts	.40	.48	.44	.29	.27	.24
Doing Writing or Literary Activities	.41	.48	.39	.35	.37	.32
Doing All Visual Arts-Related Activities	.49	.50	.51	.44	.44	.42
Attending Music Performances or Watching/Listening on Media	.39	.36	.31	.49	.48	.41
Doing Drama and Literature-Related Activities	.44	.44	.43	.44	.48	.35
Doing Musical Audience and Performance Activities	.39	.35	.30	.38	.47	.41
Attending Live Arts-Related Performances or Places of All Types	.32	.35	.29	.33	.37	.28

TABLE 24
(cont'd.)

	Age Group					
	Combined	18-24 yrs.	25-31 yrs.	32-42 yrs.	43-62 yrs.	62+ yrs.
C. Correlation of Index of Art/Music Appreciation Courses and-						
Doing Visual Arts	.29	.28	.36	.24	.20	.24
Doing Writing or Literary Activities	.32	.29	.28	.33	.34	.29
Doing All Visual Arts-Related Activities	.39	.34	.41	.37	.36	.34
Attending Music Performances or Watching/Listening on Media	.38	.29	.33	.41	.44	.33
Doing Drama and Literature-Related Activities	.39	.34	.40	.40	.42	.27
Doing Musical Audience and Performance Activities	.37	.29	.33	.41	.44	.32
Attending Live Arts-Related Performances or Places of All Types	.32	.28	.32	--	--	--

TABLE 24
(cont'd.)

	Age Group					
	Combined	18-24 yrs.	25-31 yrs.	32-42 yrs.	43-62 yrs.	62+ yrs.
D. Correlation of Index of All Socialization Activity and-						
Doing Visual Arts	.40	.50	.46	.30	.25	.27
Doing Writing or Literary Activities	.43	.50	.40	.38	.38	.36
Doing All Visual Arts-Related Activities	.53	.54	.55	.48	.49	.47
Attending Music Performances or Watching/Listening on Media	.47	.39	.35	.51	.57	.48
Doing Drama and Literature-Related Activities	.51	.51	.48	.50	.54	.46
Doing Musical Audience and Performance Activities	.46	.39	.35	.49	.56	.47
Attending Live Arts-Related Performances or Places of All Types	.37	.39	.34	.37	.41	.36

TABLE 24
(cont'd.)

	Age Group					
	Combined	18-24 yrs.	25-31 yrs.	32-42 yrs.	43-62 yrs.	62+yrs.
E. Correlation of Hearing Classical Music or Opera in the Home and-						
Attending Music Performances or Watching/Listening on Media	.38	.25	.31	.47	.42	.36
Doing Musical Audience and Performance Activities	.37	.26	.30	.46	.42	.35

If we look straight down the 62 or older column to Attending Music Performance or Watching/Listening on Different Media, Rho = .44. Thus, childhood attendance is a much better predictor of adult attendance among 43 - 62 year olds than it is of doing art among 43 - 62 year olds. Making these kinds of comparisons throughout the matrix allow the comparison of the "effects" of socialization across age groups (and across categories of socialization and/or participation).

One of the first things noticable when scanning the Table is that there are significant differences. The most persistant is that correlations are often lower in the oldest age group. One interpretation of these results is that any effect socialization may have had begins to wear off 40 to 50 years after it occured.

Another pattern is that correlations for doing art or writing are usually highest among the youngest respondents, 18 - 24 year olds, probably because they are closest to their classes and the age of experimentation. When mixed with the demands of jobs and families, it may be more difficult to maintain activity levels in these areas.

A third general pattern is that for more sedentary audience activities, the strongest relationships are most likely to exist among middle-aged people (43 - 62 years old). The delay is more lilkely to be the result of changing socio-economic status and the ageing of children than any time capsule in socialization, but it is a prominent difference associated with age.

In some cases there is very little difference across age groups. Such is the case for "doing all visual arts activities" in any of the first four groups. In this instance age does not seem to matter much.

In other areas, such as "doing art" or "attending musical performances...," there are wide differences.

Thus, the role of age varies more with the current activity type than with the level or type of socialization experience. Despite the fact that socialization experience levels vary across age groups (Section III), their impact seems to be relatively constant.

One final summary note, an earlier point about the different effects of types of socialization (lessons, appreciation, attendance) on types of current behavior is clearly demonstrated in Table 24. The correlations between lessons and doing art (Part B) are much higher than between attendance and doing art or appreciation classes and doing art. Correlations between attendance or appreciation classes and current attendance activities are, however, not higher than between lessons and current attendance. These figures identify actual lessons as the strongest predictor of subsequent participation behavior. It may be that learning to do is a better approach to socialization directed at later participation than learning about.

Socialization / Participation / Demographic Factors

Previous factor analyses examined the structure of socialization experiences and current participation activities separately. That search was for internal structure of those characteristics. Factor analysis was used later to search for commonality across those activity areas and other individual characteristics (socio-economic status and demographics). The factor analysis was asked to identify relationships among these charcteristics that would inform our analysis of the link between socialization and current participation in light of possible of

identified factors that contained two or all three types of characteristics. The results were otherwise. The resultant factors looked much like factors described in Tables 9 and 14; i.e., there are no strong connections between specific socialization and participation characteristics (at least not stronger than the internal relationships) and there are no overriding predictors of either socialization or participation among socio-demographic characteristics. (Factor matrices are presented in Appendix B.) Thus, while it is possible to demonstrate individual relationships, much of the variance in current participation behavior remains unexplained in terms of either socialization or socio-demographic characteristics. The unexplained variance is probably largely the result of the complex development of attitudes toward leisure behavior and theinteraction of those attititudes and other key factors in people's lives (family, time, etc.). In Section VI a brief look at barriers to demand for increased participation sheds some light on these issues.

V. EXCEPTION ANALYSIS

The analysis in Section IV described the primary relationships between socialization and current participation. The focus was on the behavior of the majority in each subgroup. For individuals without socialization experiences, the overwhelming majority were those who do not currently participate in an arts-related activity. For those with significant amounts of socialization experiences, the majority was usually those who do participate. Section V focuses on those who are the minority in those situations.

Conceptually, the significant question is why does the minority behave differently than the majority? If 98% of individuals without any measured socialization experience do not attend opera, why do 2% attend opera? Conversely, if 90% of people with high levels of socialization visit art galleries or museums, why do 10% not visit art galleries and museums? The analyses of these questions is being called exception analysis.

There are as many reasons for being part of the minority as for being part of the majority. Therefore, the exception analysis will examine only a few of the factors contributing to these differences. Specifically, charcteristics available in the SPPA survey will be used to explore the issues of minority differences. Of three types of variables examined in this analysis, socialization, participation, and socio-demographic characteristics, only the third provides a basis for comparison of majority and minority respondents. The research question being asked is therefore: how do minority respondents on a particular

participation question differ socio-demographically from majority respondents? Are the 2% of unsocialized opera attendees richer, better educated, more likely to live in cities, or what? For each question on current participation where the split on a given socialization experience level is at least 70% to 30% (i.e., there was a strong relationship between socialization and participation at that level), the two groups will be compared on: (1) age; (2) income; (3) marital status; (4) race; (5) sex; (6) education; and (7) community size. For each factor, the mean value for participants and nonparticipants is compared using a t-test to estimate the probability that sample differences are statistically different in the population. Because a large number of tests (64 X 7 variables) were performed, a very stringent probability ($p \leq .005$) was used to judge significance. Therefore, where differences are reported, they are very likely to represent real differences in the total population.

Summaries of results are presented in Tables 25 and 26. Table 25 presents comparisons betweeen the majority non-participants and the minority participants among individuals with no socialization experience. The Table is divided into 7 parts based on type of socialization experience. Each part has from one to six activity types. The first row under Part A shows that people who attend jazz concerts without having had music lessons are likely to be 8 years younger, have higher income, and more education than unsocialized non-attenders. Each row can be read in the same way, first the socialization experience, then the activity, and finally how minority participants differ from majority non-participants.

TABLE 25

PROFILE OF EXCEPTIONS

PEOPLE WHO PARTICIPATE WITHOUT SOCIALIZATION EXPERIENCES ARE:

	Characteristics						
Activities	Age	Income	Marital Status	Race	Sex	Education	Type of Community
Socialization Experience: Music Lessons							
1. Attend Jazz Concerts	8 yrs. Younger	Higher				More	
2. Attend Classical Music Concerts		Higher				Much More	Urban
3. Attend Musicals		Much Higher				More	More Urban
4. Watch/Listen to Jazz on Media	7½ yrs. Younger	Higher		More Non-White		Slightly More	
5. Watch/Listen to Classical Music on Media		Slightly Higher				Slightly More	More Urban
6. Watch/Listen to Opera on Media		Higher				Slightly More	More Urban

TABLE 25
(cont'd.)

Activities	Characteristics: Age	Income	Marital Status	Race	Sex	Education	Type of Community
Socialization Experience: Art Lessons							
7. Visit Art Galleries and Museums		Higher			More Female	More	More Urban
8. See TV Progams on Visual Arts		Slightly Higher				More	
9. Doing Art - Artists	8½ yrs. Younger	Slightly Higher		More White		More	
Socialization Experience: Ballet Lessons							
10. Attend Ballets		Higher			Slightly More Female	More	Slightly More Urban
Socialization Experience: Art Appreciation Classes							
11. Visual Arts-Related Activities	2½ yrs. Younger	Higher		More White		More	More Urban

TABLE 25
(cont'd.)

Activities	Characteristics						
	Age	Income	Marital Status	Race	Sex	Education	Type of Community
Socialization Experience: Art Appreciation Classes							
12. See TV Programs on Visual Arts		Higher				More	
13. Doing Art - Artists	9 yrs. Younger					Slightly More	
Socialization Experience: Music Appreciation Classes							
14. Attend Jazz Concerts	10 yrs. Younger		More Single	More Non-White		More	More Urban
15. Attend Classical Music Concerts		Slightly Higher			Slightly More Female	More	Slightly More Urban
16. Attend Musicals		Higher		More White		More	More Urban
17. Watch/Listen to Jazz on Media	7 yrs. Younger	Higher		More Non-White	More Male	Slightly More	Slightly More Urban

TABLE 25
(cont'd.)

Activities	Characteristics						
	Age	Income	Marital Status	Race	Sex	Education	Type of Community
Socialization Experience: Music Appreciation Classes							
18. Watch/Listen to Classical Music on Media		Higher				Slightly More	Slightly More Urban
19. Watch/Listen to Opera on Media	5½ yrs. Older	Slightly Higher				More	More Urban
Socialization Experience: Going to Art Museum or Gallery in Youth							
20. Visit Art Galleries or Museums	3½ yrs. Younger	Much Higher		More White		More	More Urban
21. See TV Programs on Visual Arts		Higher				More	Slightly More Urban
22. Doing Art - Artists	9 yrs. Younger	Higher		More White		More	

TABLE 25
(cont'd.)

Activities	Age	Income	Marital Status	Race	Sex	Education	Type of Community
		Characteristics					
Socialization Experience: Attending Plays, Classical Concerts, etc. in Youth							
23. Attend Classical Music Concerts		Much Higher		Slightly More White	Slightly More Female	Much More	More Urban
24. Attend Any Art-Related Performance		Higher		Slightly More White		More	More Urban
25. Watch/Listen to Classical Music on Media		Higher				More	More Urban
26. Watch Musicals on Media		Higher				More	More Urban

The key characteristics of unsocialized participators are (1) that they are almost always better educated; (2) that they usually have a higher income, often for activities that do not require money to support participation, such as watching or listening to opera on T.V., radio or records; (3) that being younger is important in jazz-related activities and doing art; (4) that they are more likely to live in more urban environments (again) even when participation would not be affected by availability.

Table 26 reports results for those who do not currently participate even though 70% or more of their socialization cohorts are likely to be participating. As might be expected, the nonparticipants often have the opposite differences from unsocialized participants. They tend to have less education, be more rural, and be slightly older. Thus, key socio-demographic characteristics affect participation both positively and negatively.

The results for nonparticipants are different from the results for participants in another way. Of 18 current activities on indices examined, 8 show no differences on any of the seven characteristics. Whatever keeps highly socialized individuals away from activities pursued by a large majority of their socialization cohorts is not explained by the demographic characteristics examined here. One possible explanation is that these individuals may be representative of the problem of imprecise measurement. The lack of precise qualitative or quanitative indicators of socialization experiences may have erroneously grouped these respondents with those having more or better socialization experiences. Another less complex explanation is that they just do not care for the particular activity any more.

TABLE 26

PROFILE OF EXCEPTIONS

PEOPLE WHO DO NOT PARTICIPATE DESPITE SIGNIFICANT SOCIALIZATION EXPERIENCES ARE:

Characteristics

Activities	Age	Income	Marital Status	Race	Sex	Education	Type of Community
Socialization Experience: Music Lessons							
1. Watch/Listen to Jazz on Media	NO DIFFERENCES						
2. Watch/Listen to Classical Music on Media				More Non-White			
3. Musical Activities - Live or on Media						Less	More Rural
4. All Musical Activities						Less	
Socialization Experience: Art Lessons							
5. Doing Art - Artists	4½ yrs. Older	Slightly Higher					More Urban
6. Visit Art or Craft Festivals		Slightly Lower	More Single		More Male		
7. All Visual Arts Activities						Less	

TABLE 26
(cont'd.)

Activities	Characteristics: Age	Income	Marital Status	Race	Sex	Education	Type of Community
Socialization Experience: Acting Lessons							
8. All Drama and Acting Activities	NO DIFFERENCES						
9. All Writing Activities	NO DIFFERENCES						
Socialization Experience: Writing Lessons							
10. Reading Novels, Poetry, etc.	NO DIFFERENCES						
11. Writing		Higher	More Married		More Male		
Socialization Experience: Art Appreciation Classes							
12. Visit Art or Craft Festival			More Single			Slightly Less	
13. All Visual Arts Activities	NO DIFFERENCES						
Socialization Experience: Music Appreciation Classes							
14. Attend, Watch/ Listen to Musical Activities							More Rural

TABLE 26
(cont'd.)

Activities	Characteristics: Age	Income	Marital Status	Race	Sex	Education	Type of Community
Socialization Experience: Going to Art Galleries or Museums as Youth							
15. Visit Art Gallery or Museum	3½ yrs. Older	Slightly Lower		Slightly More Non-White		Less	
Socialization Experience: Index of Appreciation Classes							
16. Visit Art Gallery or Museum	NO DIFFERENCES						
17. Attend, Watch/ Listen to Musical Activities	NO DIFFERENCES						
18. Attend Arts-Related Performances	NO DIFFERENCES						

Attitudinal questions may be able to resolve the issues not resident in socio-demographic characteristics.

Both Tables deserve more careful study because they show resuslts for specific activities that are enlightening and even a little surprising. For example, non-writers (Table 26, row 11) are more likely to be male, and nonparticipants in doing art are more likely to be white. Except for jazz related activities many paraticipants in arts-related activities and more likely to be white.

There are many questions to be answered about arts-related paticipation, particularly those which focus on the role of attitudes and values. In the next Section, an analysis of demand for incresed participation and, in particular, barriers to increased participation shed some light on the discussion of what happens after socialization.

VI. SOCIALIZATION AND DEMAND FOR INCREASED PARTICIPATION

A. Demand for Increased Participation

The Shape of Demand

Demand was measureed by asking respondents if they would like to do each of the seven audience participation activities more than they had done in the past year. There was no reference to how much more, how strong the interest was, or their previous level of participation. However, responses provide an indicator of the relative desire for increased involvement, and it is possible to compare current participation and socialization experience to the demand responses.

Table 27 identifies the proportion of respondents who expressed an interest in increasing their level of participation. Column 1 shows that from 7.6% (opera) to 32.7% (musicals) said they would like to increase participation in each activity. The order of increases is roughly the same as current participation (column 2), although demand always exceeds current participation (more people want to increase than currently do the activity). The projected new participation level in terms of numbers of people attending, not attendance frequency, was generated by adding current participants to nonparticipants who expressed an interest in attending (column 3). This is clearly a fabricated number because it does not take account of barriers to increased participation, both externally and self generated. Column 4 presents the possible percent increase in participation rates (column 3 divided by column 2), if there were no barriers of either type. Real

TABLE 27

DEMAND FOR INCREASED PARTICIPATION

	Percent Who Would Like to Participate More	Percent Who Have Attended Within Past Year	New Audience Based on Expressed Demand and Current Participation*	Percent Increase Possible
Attend Jazz Performances	16.8	9.6	21.2	120
Attend Classical Music Performances	17.6	10.8	22.5	108
Attend Operas	7.6	1.8	8.5	365
Attend Musical Plays	32.7	18.2	38.6	112
Attend Dramas	23.8	10.2	28.5	162
Attend Ballets	11.3	3.4	13.0	279
Visit Art Museums or Galleries	28.5	21.5	38.6	80

* Sum of current participation rate and demand among non-participants

116

117

potential market is probably much closer to current rates because most barriers are not really addressable.

The relative increases expressed in the demand are interesting because they seem to show areas that are close to satiation; i.e., going to art galleries and museums, and areas that would likely produce the greatest increase if barriers were not present, attending musicals, and areas of greatest possible relative increase, attending operas.

A breakdown of demand shows that rates are much higher for current participants in each area than they are for nonparticipants, ranging from a ratio of about 2 to 1 for visiting art museums to more than 7 to 1 for attending operas (Column 1, Table 28). From 50% to 68% of current participants would like to increase their participation, while only 7% to 25% of nonparticipants would like to increase participation. The barriers, of whatever type, are not generally what is keeping nonparticipants away from the arts. However, even the smaller relative increase for demand leads to a much larger potential increase in participation from non-participants because of low current attendance rates (Column 2, Table 28). Of course, these figures do not address who is really likely to increase their rate of participation if barriers were not present.

Demand and Socialization

The relationship of demand to socialization experiences is described in Tables 29 through 33. The proportion who say they would like to increase participation is presented for each socialization level within each activity type, controlling for current participation and nonparticipation. The demand for increased attendance at classical

TABLE 28

DEMAND FOR INCREASED PARTICIPATION

	Percent who Want to Participate More (%)	Absolute Percent of Total Respondents (%)
Jazz Performances		
Among Current Participants	54	5.2
Among Non-Participants	13	11.6
Classical Performances		
Among Current Participants	54	5.8
Among Non-Participants	13	11.7
Opera Performances		
Among Current Participants	51	.9
Among Non-Participants	7	6.7
Musical Performances		
Among Current Participants	68	12.3
Among Non-Participants	25	20.4
Drama Performances		
Among Current Participants	57	6.2
Among Non-Participants	20	17.6
Ballet Performances		
Among Current Participants	50	1.7
Among Non-Participants	10	9.6
Visit Art Museums and Galleries		
Among Current Participants	53	11.3
Among Non-Participants	22	17.1

music concerts is illustrative of the process and a typical result (Table 29). Among those who currently participate and have had no arts-related lessons of any type, 55% would like to increase participation rates. Among nonparticipants with no lessons, only 8% want to increase attendance. Among current participants, only 45% with a low level of lessons want to increase attendance, but that figure increases to 64% among those with a high level of lessons. Having had the socialization experience is related to increased demand for greater participation for current participants.

For nonparticipants the pattern is similar, although more closely related to socialization experiences. The demand rate begins at 8% and steadily increases to 31% as the lessons rate increases. For nonparticipants, an increase in lessons means an increase in demand for incresed participation. This relationship applies consistantly to all types of socialization experience. The phenomenon may be explained as the lingering effect of previous learning; the more extensive the experience (as measured here), the greater the effect.

Among participants, the relationship is less consistent. Generally, demand is higher among those with more socialization, but this is not always the case. Nor is it always true that demand will be greater for those with any socialization than for those with no socialization. The demand for classical music concerts in Table 29 is a case in point.

Earlier analyses established the relationship between socialization and current participation. The results of Tables 29 through 33 suggest that once arts-related participation is a part of someone's leisure pattern, the effect of socialization experiences is

TABLE 29

RELATIONSHIP BETWEEN DEMAND FOR INCREASED PARTICIPATION AND SOCIALIZATION VIA LESSONS

Lessons Index

	No Lessons 0	1	2	3	Lessons in Several Areas &/or Periods 4
	(% Wanting to Increase Participation)				
Demand for Jazz					
Among Current Participants	55	47	53	53	58
Among Non-Participants	9	13	17	18	21
Demand for Classical					
Among Current Participants	55	45	49	53	64
Among Non-Participants	8	14	14	20	31
Demand for Opera					
Among Current Participants	42	70	60	33	60
Among Non-Participants	4	6	10	8	16
Demand for Musicals					
Among Current Participants	68	68	69	64	71
Among Non-Participants	15	28	30	39	50
Demand for Drama					
Among Current Participants	50	57	51	60	65
Among Non-Participants	12	19	24	30	44
Demand for Ballet					
Among Current Participants	44	47	42	41	67
Among Non-Participants	5	9	14	13	26
Demand for Art					
Among Current Participants	45	47	52	58	58
Among Non-Participants	15	24	27	31	46

TABLE 30

RELATIONSHIP BETWEEN DEMAND FOR INCREASED PARTICIPATION AND SOCIALIZATION VIA APPRECIATION CLASSES

	Appreciation Classes Index				
	No Appreciation Classes 0	1	2	3	Multiple Classes in Different Periods 4
	(% Wanting to Increase Participation)				
Demand for Jazz					
Among Current Participants	51	73	55	50	60
Among Non-Participants	11	17	18	22	30
Demand for Classical					
Among Current Participants	46	38	59	68	65
Among Non-Participants	10	21	23	24	52
Demand for Opera					
Among Current Participants	56	0	33	42	100
Among Non-Participants	5	10	10	18	20
Demand for Musicals					
Among Current Participants	65	74	67	69	77
Among Non-Participants	21	33	35	49	70
Demand for Drama					
Among Current Participants	52	63	62	59	71
Among Non-Participants	16	30	35	32	52
Demand for Ballet					
Among Current Participants	46	29	38	67	57
Among Non-Participants	7	13	17	22	24
Demand for Art					
Among Current Participants	48	55	54	59	71
Among Non-Participants	19	33	35	36	36

TABLE 31

RELATIONSHIP BETWEEN DEMAND FOR INCREASED PARTICIPATION AND INDEX OF CHILDHOOD ATTENDANCE AT ARTS EVENTS

	Attendance Index			
	No Attendance 0	1	2	Multiple Attendance 3
	(% Wanting to Increase Participation)			
Demand for Jazz				
Among Current Participants	52	51	60	50
Among Non-Participants	10	15	18	19
Demand for Classical				
Among Current Participants	48	61	58	50
Among Non-Participants	10	15	23	23
Demand for Opera				
Among Current Participants*	58	45	63	80
Among Non-Participants	5	7	13	13
Demand for Musicals				
Among Current Participants	60	76	70	66
Among Non-Participants	18	32	37	48
Demand for Drama				
Among Current Participants	51	65	57	60
Among Non-Participants	15	24	35	27
Demand for Ballet				
Among Current Participants	38	46	70	47
Among Non-Participants	7	10	18	20
Demand for Visual Arts				
Among Current Participants	50	49	62	49
Among Non-Participants	18	27	31	26

*Small N

TABLE 32

RELATIONSHIP BETWEEN DEMAND FOR INCREASED PARTICIPATION AND HEARING CLASSICAL MUSIC AT HOME AS A CHILD

	Heard Classical Music at Home		
	Never	Some	Often
	(% Wanting to Increase Participation)		
Demand for Jazz			
Among Current Participants	54	53	55
Among Non-Participants	12	15	19
Demand for Classical			
Among Current Participants	39	59	62
Among Non-Participants	9	21	34
Demand for Opera			
Among Current Participants	39	42	83
Among Non-Participants	4	12	23
Demand for Musicals			
Among Current Participants	66	73	63
Among Non-Participants	21	33	40
Demand for Drama			
Among Current Participants	54	55	69
Among Non-Participants	17	25	29
Demand for Ballet			
Among Current Participants	49	47	60
Among Non-Participants	8	14	21

TABLE 33

RELATIONSHIP BETWEEN DEMAND FOR INCREASED PARTICIPATION AND SOCIALIZATION INDEX

	No Arts Socialization Experience 0	1	2	3	Numerous Socialization Experiences Across Various Time Frames 4
	(% Wanting to Increase Participation)				
Demand for Jazz					
Among Current Participants	60	39	68	52	54
Among Non-Participants	6	13	14	18	20
Demand for Classical					
Among Current Participants	50	43	48	55	60
Among Non-Participants	6	11	16	18	27
Demand for Opera					
Among Current Participants*	43	63	56	0	50
Among Non-Participants	3	4	8	10	15
Demand for Musicals					
Among Current Participants	62	71	72	57	71
Among Non-Participants	12	23	33	35	46
Demand for Drama					
Among Current Participants	45	60	54	48	64
Among Non-Participants	10	17	23	25	39
Demand for Ballet					
Among Current Participants*	40	47	36	33	60
Among Non-Participants	4	6	14	13	20
Demand for Visual Arts					
Among Current Participants	42	45	55	52	58
Among Non-Participants	13	22	25	30	39

* Small N

reduced in many cases. However, if arts-related participation is not part of current leisure activity, the effect of socialization is more consistent--more socialization means greater demand.

Whatever the effect of socialization, demand among non-participants never reaches demand among participants with the same level of socialization. Demand among highly socialized nonparticipants can exceed demand for current participants with low levels of socialization in three of the more popular areas; attending musicals (Table 30), attending plays (Table 30), and visiting art museums and galleries (Table 29).

Demand and Age

The relationship of demand for increased participation and age are highly dependent on the activity (Table 34). All age groups follow the pattern of higher demand among current participants, however, patterns within activities vary greatly. For jazz, demand generally decreases with age, regardless of participation experience. Among participants, the demand for classical music concert attendance increases with age even to the oldest group. Among nonparticipants, it drops off in the oldest group. The same pattern exists for opera. Demand for musicals and drama is relatively flat across age groups for participants, while decreasing somewhat in the oldest group for nonparticipants. Demand for increase in visual arts activity decreases with age for both participants and nonparticipants starting with the 32 to 42 year old group.

TABLE 34

RELATIONSHIP BETWEEN DEMAND FOR INCREASED PARTICIPATION AND AGE

	Age				
	18-24 yrs. old	25-31 yrs. old	32-42 yrs. old	43-61 yrs. old	62+ yrs. old
	(% Wanting to Increase Participation)				
Demand for Jazz					
Among Current Participants	57	64	63	42	32
Among Non-Participants	19	19	12	12	6
Demand for Classical					
Among Current Participants	35	54	47	56	71
Among Non-Participants	7	17	16	16	9
Demand for Opera					
Among Current Participants*	33	28	40	45	83
Among Non-Participants	2	4	8	10	7
Demand for Musicals					
Among Current Participants	65	69	63	71	68
Among Non-Participants	17	28	29	30	19
Demand for Drama					
Among Current Participants	56	68	51	58	50
Among Non-Participants	18	27	21	23	11
Demand for Ballet					
Among Current Participants	53	42	35	60	58
Among Non-Participants	7	12	11	12	6
Demand for Visual Arts					
Among Current Participants	47	60	54	55	41
Among Non-Participants	24	27	26	20	14

B. Socialization and Barriers to Increased Participation

The final analysis looks at the relationship between self reported barriers to increased participation and socialization. Barriers are factors prohibiting increased participation cited by those who said they wanted to participate more. No specific hypotheses to predict how socialization will affect the selection of barriers were generated because there is no obvious model supporting logical connections. The analysis was designed to identify relationships if they exist.

Table 35 lists 21 different barriers cited by respondents who wanted to increase participation and the proportion who cited each barrier as it applied to participation in different activities. Cost and time are the most frequently cited barriers, availability is third.

Time, motivation, and to some extent cost, may be perceived as ambiguous responses because they may be simply a reflection of priorities. Some people may work so much or have other family pressures that there is literally no time for leisure pursuits. Similarly, some people earn so little money that all "costly" leisure activity is prohibitive. However, many others are making choices about the distribution of their leisure time and funds that amount to the establishment of a priority list of activities, whether conscious or unconscious. The existence of priorities implies the making of value choices. If people have made such choices in the past, particularly with regard to the use of time, it is not clear that those choices will change in the future unless there is an attitude change. Therefore, demand for increased participation must surely be discounted to the extent that real choice behavior has determined participation in the

TABLE 35

Barriers to Increased Participation

	Jazz Performance	Classical Music Performance	Operas	Musicals	Dramas	Ballet	Galleries & Art Museums
	(% of total sample citing each barrier)						
Tickets Sold Out	.4	0.0	.1	.6	.3	.1	0.0
Cost	5.6	6.0	3.1	11.9	8.2	3.8	3.1
Not Available	3.7	4.0	2.1	7.1	4.9	3.1	6.8
Feel Uncomfortable	.3	.1	.1	.2	.2	.1	.1
No one to go with	1.0	1.5	.7	2.8	1.9	1.2	1.9
Babysitting Problems/ Care for Children	1.0	1.4	.4	2.6	2.0	.8	1.6
Handicap	.1	.2	.1	.4	.3	.1	.1
Age/Health	.6	1.0	.4	1.4	.7	.5	1.3
Too Far	2.5	2.9	1.6	5.0	3.5	1.8	5.3
Transportation/Traffic/ Parking Problems	1.0	1.6	.6	2.4	1.5	.9	2.2
Crime or Fear of Crime	.3	.5	.3	.9	.6	.3	.6
Poor Quality	.4	.3	.1	1.0	1.1	.1	.3
Prefer TV	.3	.2	.1	.4	.4	.1	.2
No Time	6.9	7.2	2.8	12.1	8.8	3.9	13.1
Procrastination/ Lack Motivation	1.6	2.0	.7	3.3	3.4	1.3	3.7
Lack Publicity/Knowledge of Events	.3	.5	.1	.3	.2	0.0	.3
Don't go out at night	.1	.1	.1	.1	.1	0.0	0.0
Work Related	.5	.3	.1	.4	.3	.2	.1

TABLE 35

Barriers to Increased Participation
(cont'd.)

	Jazz Performance	Classical Music Performance	Operas	Musicals	Dramas	Ballet	Galleries & Art Museums
	(% of total sample citing each barrier)						
Poor performance time	0.0	0.0	0.0	0.0	0.0	0.0	0.0
Moved/In Transit	0.0	0.0	0.0	.1	0.0	0.0	.1
Prefer Other	.1	.1	0.0	.1	.2	0.0	0.0
OK	0.0	.1	0.0	.1	.1	0.0	.1
Other	.1	.1	0.0	.1	.2	.1	.3

past. If I didn't have time to do it last year, I probably won't have time this year (other things being equal).

Table 36 shows the 9 most frequently cited barriers as they are distributed across different audience activities. The percentages cited in this Table total 100% across barriers for each activity. The Table shows almost no difference in the citation of factors for not increasing demand across activities. The exception is visiting art galleries and museums, where the fact that most of these are free is reflected in a lower proportion mentioning cost and a higher proportion mentioning time.

The absence of variance across activities applies to differences across socialization experiences as well. The citation of barriers was compared across levels and types of socialization experience with the same result. There were no significant differences in the selection of the nine most commonly cited barriers that were associated with whether the respondent had any socialization experience, the different types of socialization experience, or the amount of socialization. (See Tables in Appendix B.) Whatever drives the citation of barriers, it does not seem to be socialization. The absence of a theory to explain relationships between socialization and the selection of barriers is apparently well conceived.

TABLE 36

BARRIERS TO INCREASED PARTICIPATION BY TYPE OF ACTIVITY

	Barriers									
	Cost %	Not Available %	No one to Go With %	Baby-Sitter %	Health Age %	Too Far %	Traffic Parking %	No Time %	Lack Motivation %	N
Attend Jazz Performances	23	16	4	4	2	10	4	29	7	639
Attend Classical Music Performances	22	14	5	5	4	11	6	26	7	742
Attend the Opera	25	17	6	3	3	13	5	23	5	328
Attend Musicals	25	15	6	5	3	10	5	25	7	1300
Attend Plays	24	14	6	6	2	10	4	25	10	934
Attend Ballets	22	18	7	4	3	10	5	22	8	468
Visit Galleries & Art Museums	8	17	5	4	3	14	6	34	9	1043

APPENDIX A

FIGURES AND TABLES SHOWING THE RELATIONSHIP OF SOCIALIZATION AND CURRENT BEHAVIOR

Figure A1: Relationship between Acting Lessons and Current Attendance at Plays

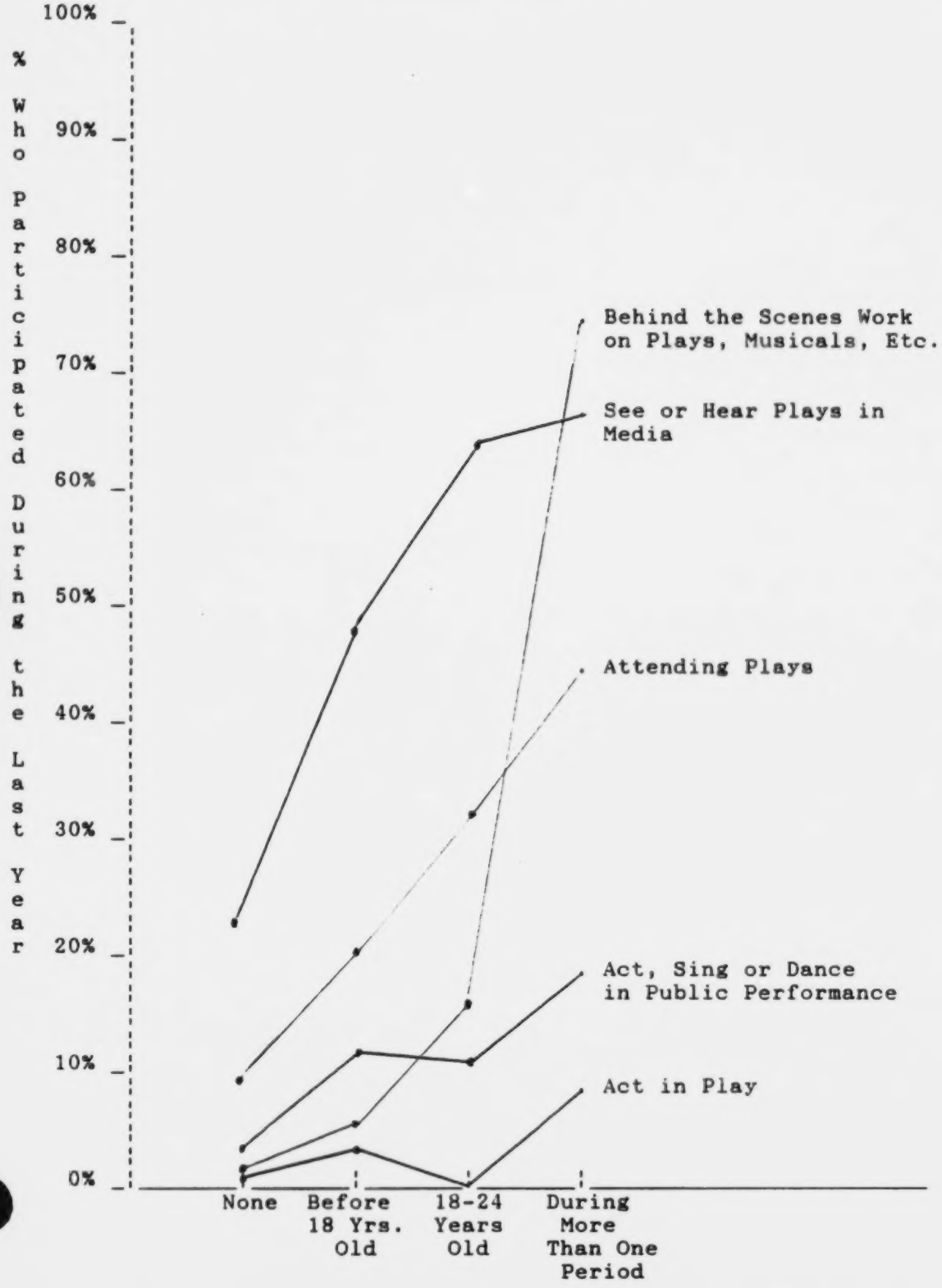


Figure A2: Relationship Between Acting Lessons and Current Participation in Acting-Related Activities

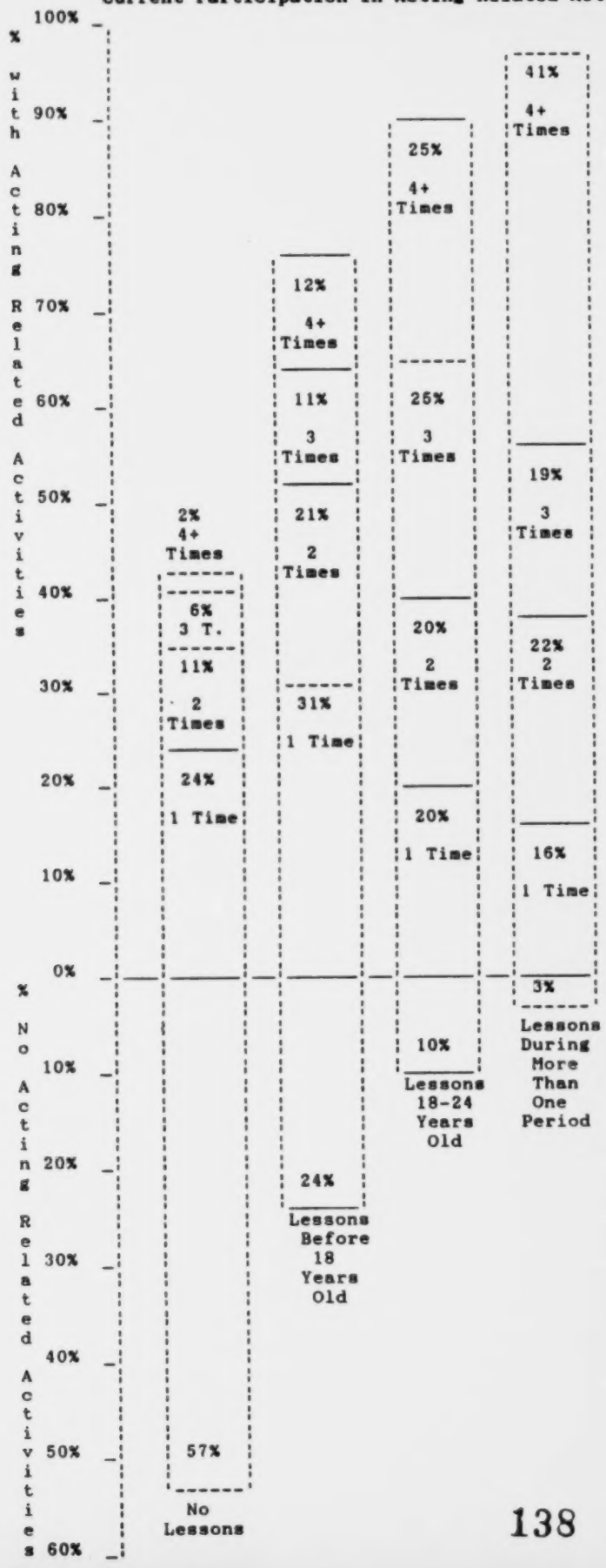


Figure A3: Relationship between Ballet Lessons and Current Participation in Dance-Related Activities

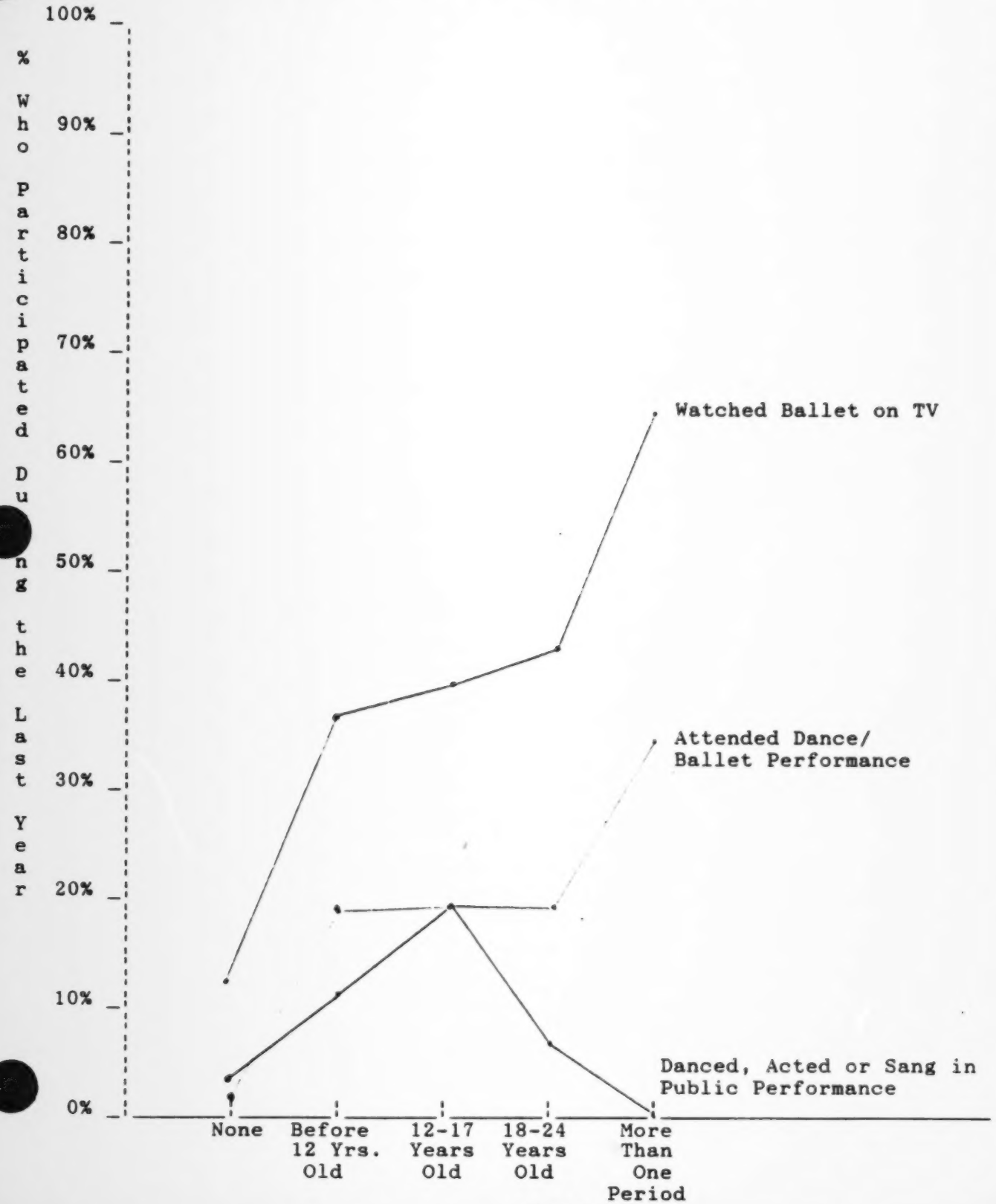


Figure A4: Relationship between Writing Lessons and Participation in Writing-Related Arts Activities

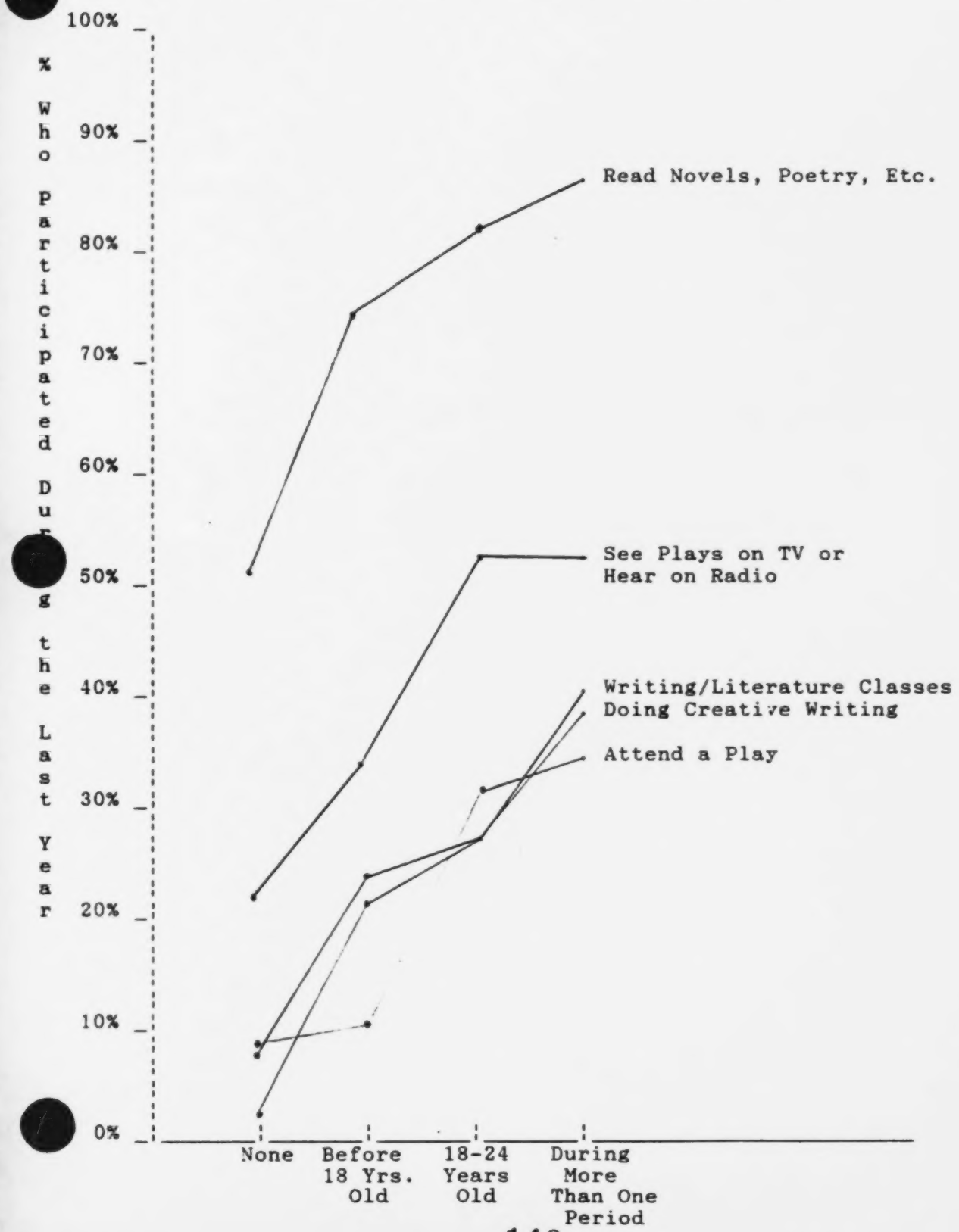


Figure A6: Relationship between Writing Lessons and the Index of Current Writing Activities

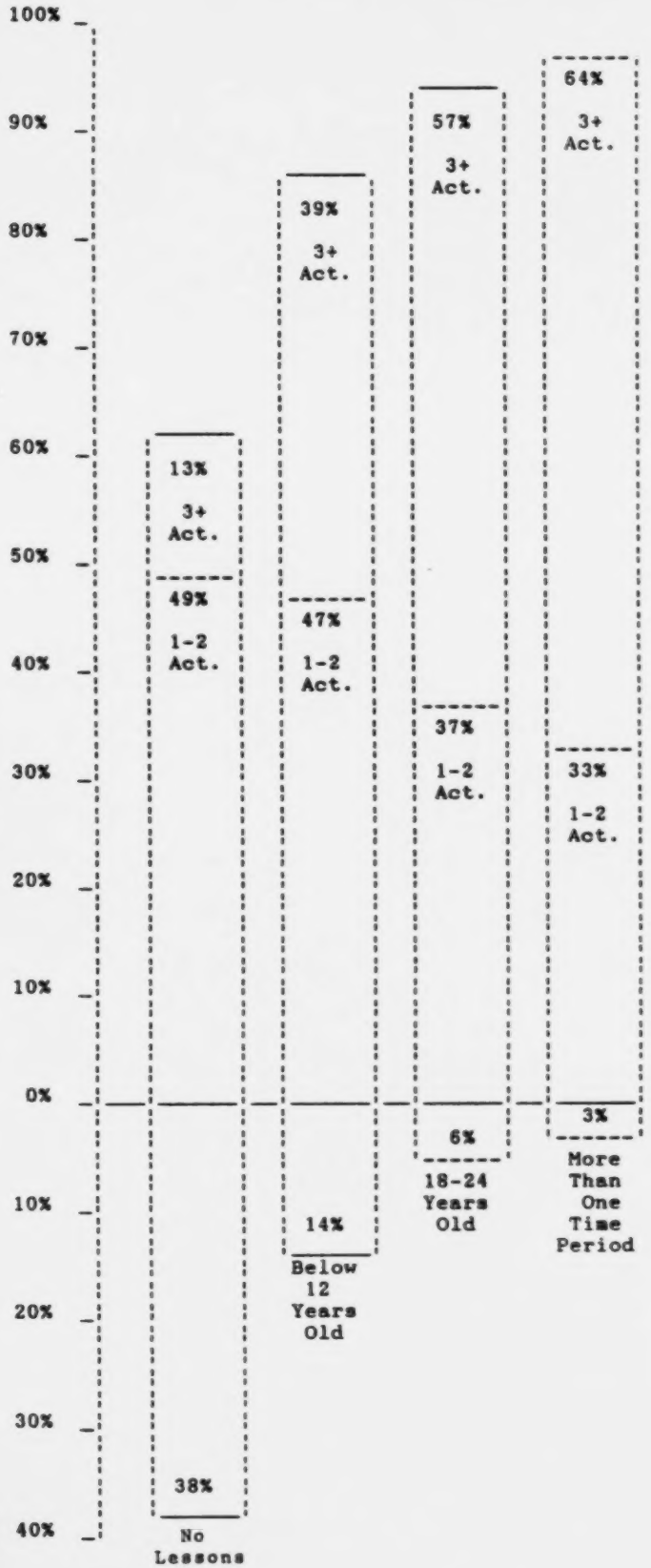


Figure A6: Relationship between Craft Lessons and Current Participation in Craft-Related Activities

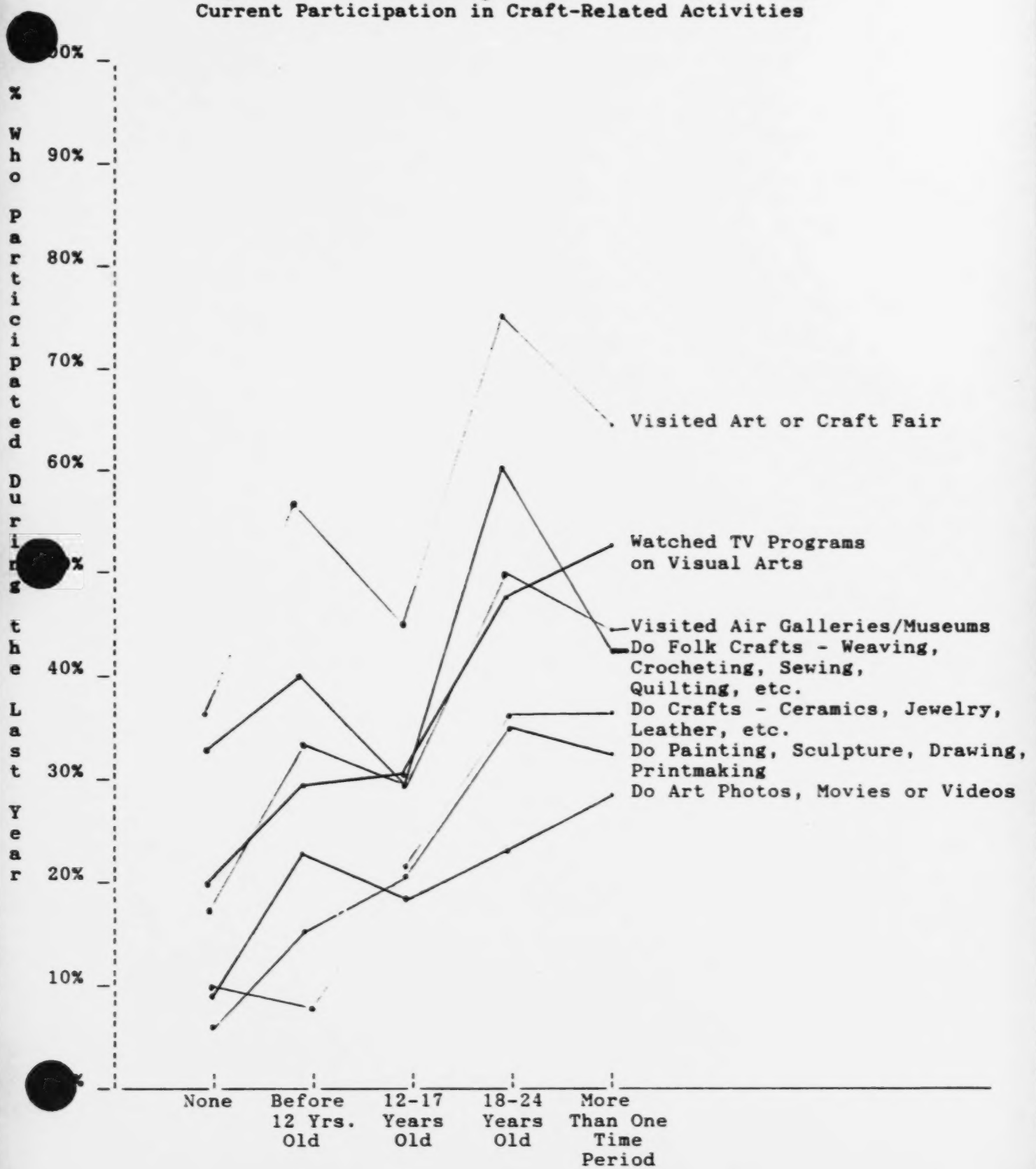


TABLE A1

RELATIONSHIP BETWEEN ART APPRECIATION CLASSES

AND THE INDEX OF DOING VISUAL ARTS

	Art Appreciation Classes			
	None (%)	Before 18 Years Old (%)	18-24 Years Old (%)	More Than One Period (%)
Did not do Visual Arts	76.9	50.0	44.8	35.5
Did 1 Visual Art	15.3	21.7	32.2	26.7
Did 2 Visual Arts	5.8	19.6	14.7	15.6
Did 3 or 4 Visual Arts	2.0	8.7	8.4	22.2
	100.0%	100.0%	100.1%	100.0%

TABLE A2

RELATIONSHIP BETWEEN MUSIC APPRECIATION CLASSES AND INDEX OF MUSIC-RELATED ARTS PARTICIPATION

Music Appreciation Classes

	None (%)	Before Age 12 (%)	Between Age 12-17 (%)	Between Age 18-24 (%)	More Than One Period (%)
No Music Activities	50.0	29.0	22.2	15.7	5.7
1 or 2 Music Activities	28.9	41.9	29.1	24.0	24.5
3 or 4 Music Activities	13.7	22.6	27.1	22.7	18.9
5 or 6 Music Activities	5.3	0.0	13.3	23.6	22.6
7 or More Music Activities	2.3	6.5	8.4	14.0	28.3
	100.2%	100.0%	100.1%	100.0%	100.0%

TABLE A3

RELATIONSHIP BETWEEN HEARING CLASSICAL MUSIC IN THE HOME AND THE INDEX OF CURRENT MUSIC ACTIVITIES

	Family Listened to Classical Music		
	Never (%)	Occasionally (%)	Often (%)
No Arts-Related Musical Participation	53.5	22.4	14.0
1 or 2 Musical Activities	28.1	29.9	29.3
3 or 4 Musical Activities	12.4	23.1	25.7
5 or 6 Musical Activities	4.4	14.8	17.6
7 or More Musical Activities	1.7	9.8	13.5
	100.1%	100.0%	100.1%

TABLE A4

RELATIONSHIP BETWEEN VISITING ART GALLERIES AND MUSEUMS DURING CHILDHOOD AND THE INDEX OF CURRENT PARTICIPATION IN VISUAL ARTS ACTIVITIES

	Visited Art Galleries or Museums During Childhood		
	Never (%)	Occasionally (%)	Often (%)
No Visual Arts Activities	51.7	20.9	13.1
1 or 2 Activities	35.6	44.3	42.6
3 Activities	6.7	18.3	23.0
4 to 6 Activities	6.1	16.5	21.3
	100.1%	100.0%	100.0%

Figure A7: Relationship between Attending Plays, Dance or Classical Music Performances During Childhood and Current Live Performance Attendance

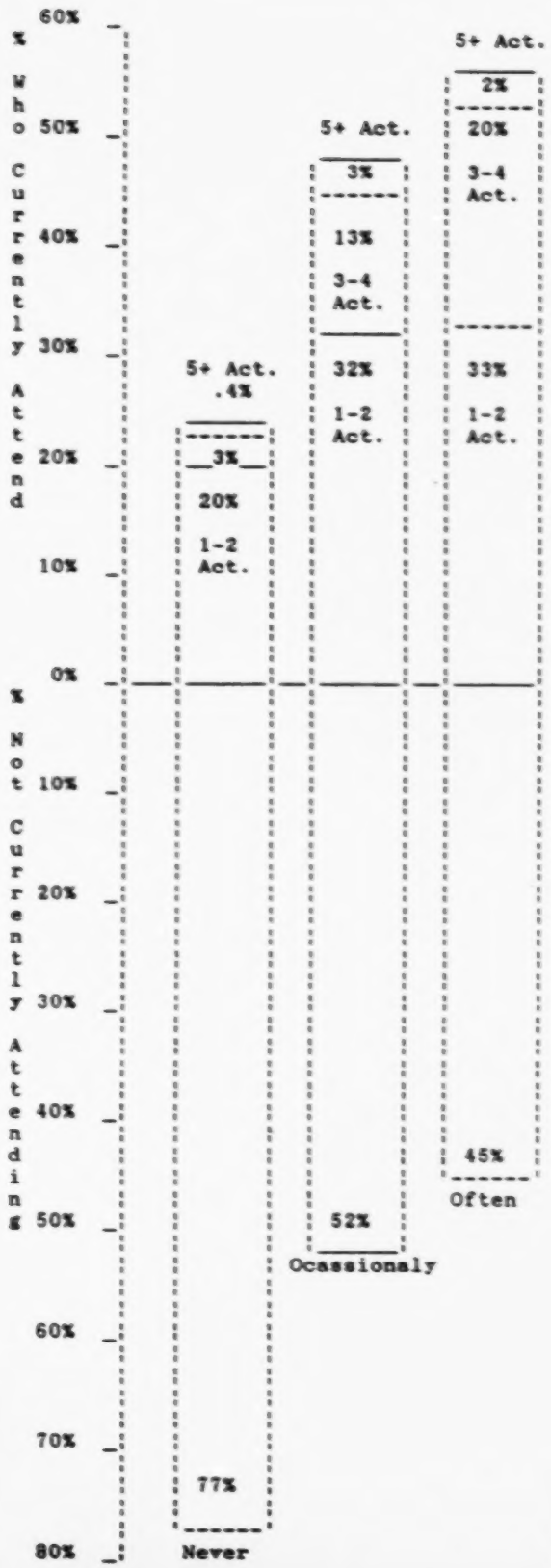


Figure 8A: Relationship between Doing Art and the Index of Attending Concerts and Going to Art Galleries as a Child

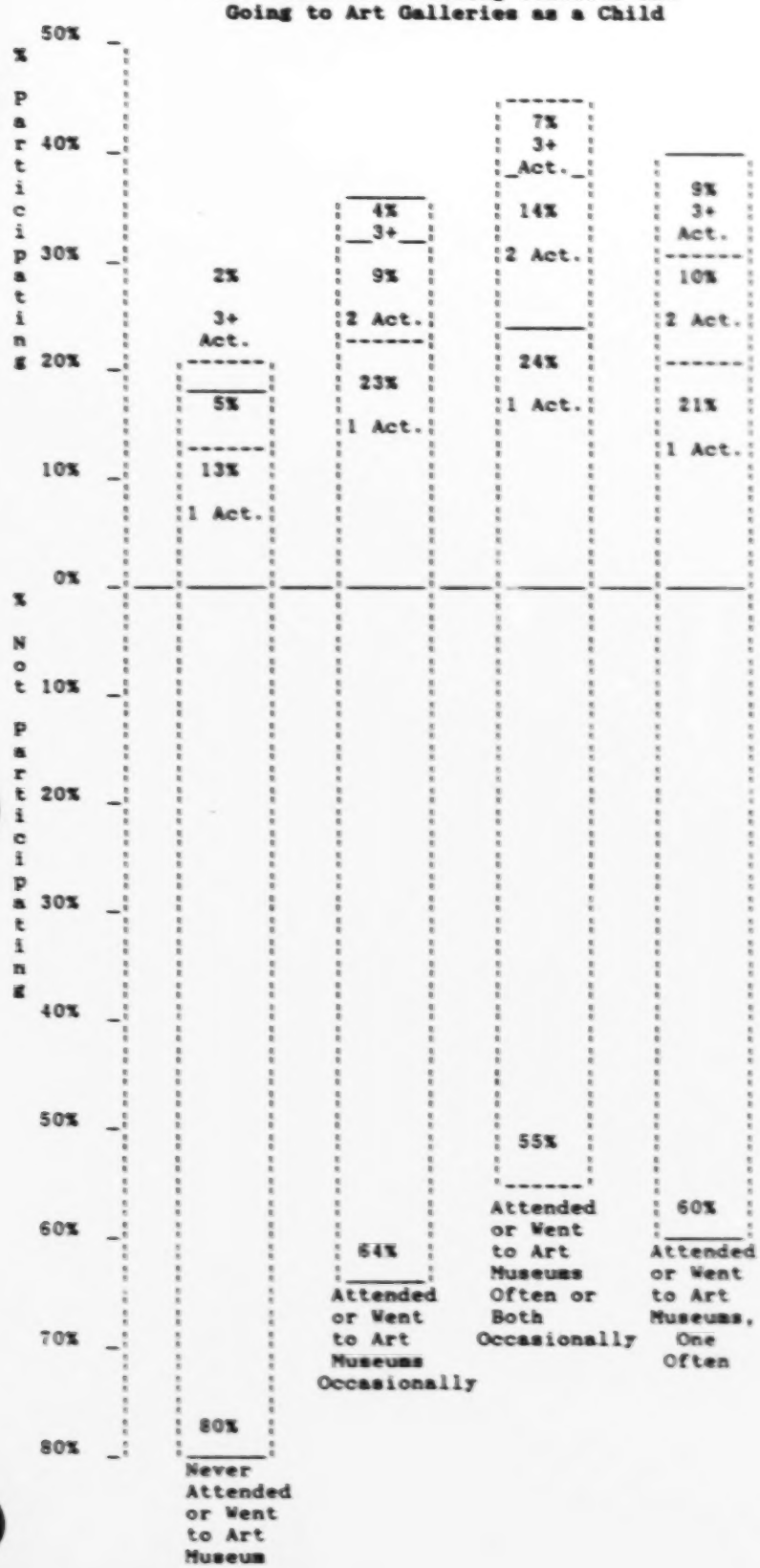


TABLE A5

RELATIONSHIP BETWEEN CURRENT ARTS-RELATED WRITING ACTIVITIES AND THE INDEX OF ATTENDING CONCERTS AND GOING TO ART GALLERIES AS A CHILD

	Index of Childhood Attendance			
	Never Attended (%)	Attended Concerts or Museums Occasionally (%)	Attended Concerts or Museums Often OR Attended both Occasionally (%)	Attended Both Occasionally or Often (%)
Not Current Practice	82.4	67.8	49.7	51.0
1 Activity	13.3	22.5	33.0	31.5
2 or More Activities	4.2	9.7	17.3	17.5
	99.9%	100.0%	100.0%	100.0%

TABLE A6

RELATIONSHIP BETWEEN CURRENT VISUAL ARTS-RELATED ACTIVITY INDEX AND THE INDEX OF ATTENDING CONCERTS AND GOING TO ART GALLERIES AS A CHILD

Index of Childhood Attendance

	Never Attended (%)	Attended Concerts or Museums (%)	Attended Concerts or Museums or Both (%)	Attended Both (%)
No Current Activities	55.3	29.2	17.0	15.4
1 or 2 Activities	33.9	45.1	44.7	42.3
3 Activities	5.9	14.7	17.7	22.8
4 or More Activities	4.9	11.0	21.1	19.5
	100.0%	100.0%	99.9%	100.0%

TABLE A7

RELATIONSHIP BETWEEN CURRENT AUDIENCE MUSIC PARTICIPATION INDEX AND THE INDEX OF ATTENDING CONCERTS AND GOING TO ART GALLERIES AS A CHILD

	Index of Childhood Attendance			
	Never Attended (%)	Attended Concerts or Museums (%)	Attended Concerts or Museums or Both (%)	Attended Both (%)
No Current Music Audience Participation	58.0	36.2	22.7	17.4
Attended or Heard 1 or 2 Events	25.9	29.0	28.4	28.9
Attended or Heard 3 or 4 Events	11.4	21.2	24.3	23.5
Attended or Heard 5 or More Events	4.8	13.8	24.8	30.2
	100.1%	100.2%	100.2%	100.0%

TABLE A8

RELATIONSHIP BETWEEN INDEX OF CURRENT ACTING AND WRITING PARTICIPATION AND THE INDEX OF ATTENDING CONCERTS AND GOING TO ART GALLERIES AS A CHILD

	Index of Childhood Attendance			
	Never Attended (%)	Attended Concerts or Museums (%)	Attended Concerts or Museums or Both (%)	Attended Both (%)
No Current Acting-Related Activities	66.1	46.5	27.7	29.5
1 Activity	21.5	27.7	28.4	27.5
2 Activities	7.7	14.3	21.6	16.8
3 or More Activities	4.7	11.4	22.3	26.2
	100.0%	99.9%	100.0%	100.0%

TABLE A9

RELATIONSHIP BETWEEN THE INDEX OF CURRENT PERFORMANCE ATTENDANCE AND THE INDEX OF ATTENDING CONCERTS AND GOING TO ART GALLERIES AS A CHILD

	Index of Childhood Attendance			
	Never Attended (%)	Attended Concerts or Museums (%)	Attended Concerts or Museums or Both (%)	Attended Both (%)
No Current Participation	78.8	65.9	48.6	43.6
Attended, Watched, or Listened to 1 or 2 Performances	18.4	27.5	33.9	32.9
Attended, Watched, or Listened to 3 or More Performances	2.9	6.5	17.5	23.5
	100.1%	99.9%	100.0%	100.0%

TABLE A10

RELATIONSHIP BETWEEN THE INDEX OF DOING ART AND THE INDEX OF EARLY MUSIC & ART LESSONS

	Index of Music & Art Lessons				
	No Lessons (%)	Lessons in 1 or 2 Areas When Young (%)	Lessons in More Than one area when young or one area when older (%)	Lessons in several areas when young or lessons over a long period (%)	Lessons in several areas and over a long period (%)
Not currently doing visual arts	87.0	77.6	64.9	47.3	31.3
Did one visual arts activity	9.7	16.1	24.2	28.0	30.8
Did two visual arts activities	2.9	4.4	8.5	16.1	22.9
Did three or more visual arts activities	.4	1.8	2.4	8.7	15.0
	100.0%	99.9%	100.0%	100.1%	100.0%

TABLE A11

RELATIONSHIP BETWEEN THE INDEX OF CURRENT MUSIC PARTICIPATION AND THE INDEX OF EARLY MUSIC AND ART LESSONS

	Index of Music and Art Lessons				
	No Lessons (%)	Lessons in 1 or 2 Areas When Young (%)	Lessons in More Than One Area When Young or One Area When Older (%)	Lessons in Several Areas When Young or Lessons Over a Long Period (%)	Lessons in Several Areas and Over a long Period (%)
No current Musical Activities	60.6	40.3	38.3	23.0	11.7
Up to 2 Activities	25.3	33.9	32.2	30.7	22.4
3 to 4 Activities	9.5	17.3	18.9	22.8	25.7
5 to 6 Activities	3.1	6,5	6.8	15.4	21.5
More than 6 Activities	1.5	2.0	3.9	8.2	18.7
	100.0%	100.0%	100.1%	100.1%	100.0%

TABLE A12

RELATIONSHIP BETWEEN THE INDEX OF CURRENT PERFORMANCE ATTENDANCE AND THE INDEX OF EARLY MUSIC AND ART LESSONS

	Index of Music and Art Lessons				
	No Lessons (%)	Lessons in 1 or 2 Areas When Young (%)	Lessons in More Than One Area When Young or One Area When Older (%)	Lessons in Several Areas When Young or Lessons Over a Long Period (%)	Lessons in Several Areas and Over a Long Period (%)
Does not Attend Performances	82.5	70.0	65.6	52.2	35.5
Attended 1 or 2 Performances	14.9	25.4	29.1	32.9	37.9
Attended 3 or More Performances	2.6	4.6	5.3	14.9	26.6
	100%	100%	100%	100%	100%

TABLE A13

RELATIONSHIP BETWEEN THE INDEX OF MUSIC AND ART APPRECIATION CLASS EXPERIENCES AND THE INDEX OF CURRENT VISUAL ARTS ACTIVITIES

	Index of Music and Art Appreciation Classes			
	No Appreciation Classes (%)	1 or 2 Classes Before 18 yrs. old (%)	Class at 18-24 or Sequence of Classes When Younger (%)	Classes at Several times and When Over 18 yrs. old (%)
No Art Participation	50.1	24.3	14.9	9.6
1 or 2 Activities	37.6	47.0	39.3	37.5
3 Activities	7.4	14.1	22.7	22.4
4 or More Activities	4.9	14.6	23.1	30.5
	100%	100%	100%	100%

TABLE A14

RELATIONSHIP BETWEEN THE CURRENT AUDIENCE MUSIC PARTICIPATION INDEX AND THE INDEX OF MUSIC AND ART APPRECIATION CLASSES

	Index of Music and Art Appreciation Classes			
	No Appreciation Classes (%)	1 or 2 Classes Before 18 yrs. old (%)	Class at 18-24 or Sequence of Classes When Younger (%)	Classes at Several Times and When Over 18 yrs. old (%)
No Current Music Audience Participation	54.1	30.8	16.2	14.3
Attended or Heard 1 or 2 Events	26.6	29.7	35.4	22.0
Attended or Heard 3 or 4 Events	13.3	28.1	23.1	23.9
Attended or Heard 5 or More Events	6.0	11.4	25.3	39.8
	100%	100%	100%	100%

TABLE A15

RELATIONSHIP BETWEEN THE INDEX OF CURRENT PERFORMANCE ATTENDANCE AND THE INDEX OF MUSIC AND ART APPRECIATION CLASSES

	Index of Music and Art Appreciation Classes			
	No Appreciation Classes (%)	1 or 2 Classes Before 18 yrs. old (%)	Class at 18-24 or Sequence of Classes When Younger (%)	Classes at Several Times and When Over 18 yrs. old (%)
No current Performance Attendance	76.9	58.4	45.0	39.0
Attended 1 or 2 Performances	19.6	34.1	39.7	32.8
Attended 3 or More Performances	3.5	7.6	15.3	28.2
	100.0%	100.1%	100.0%	100.0%